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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 by 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

SPECIAL ISSUE:
Architecture and the Natural Environment

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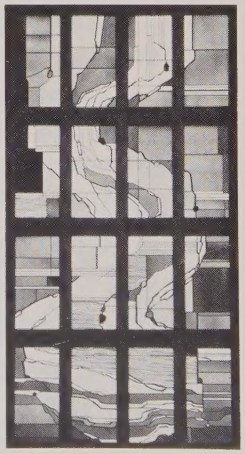

Brenda Belfield is an independent stained glass artist with her studio in Alexandria, VA. This photograph is of the baptistery window (consisting of 16 wood panels organized into an 8′ x 15′ grid) in the new *Blessed Sacrament Catholic Church* in Alexandria; The Kerns Group, architects. This window is one of three projects for which she chose WATER as the major symbol. The other two projects are *Washington Cathedral*, 22 windows in the Tower of St. Peter with abstract symbols of the SEA; and *St. Mary's Catholic Church of Piscataway, Maryland*, one of four windows with natural elements of EARTH, AIR, FIRE and WATER.

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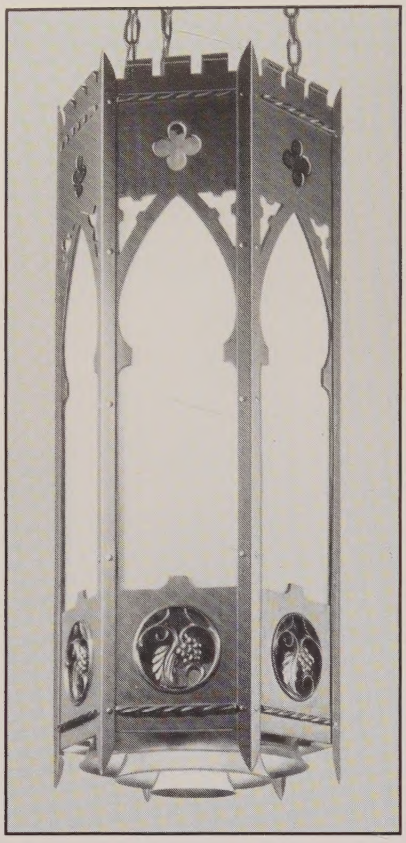

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Notes & Comments

IFRAA *Architectural Design Awards* 1990

Entries should be received no later than May 15, 1990 and will be in the form of 35 mm slides and drawings. Winners will be required to submit 40" x 40" presentation boards to be displayed at the IFRAA National Conference in Boston, September 1990.

Contact Ernest E. Verges, A.I.A., Design Awards Chairman at 504/488-7739 or Doris Justis, IFRAA Executive Secretary at 202/387-8333.

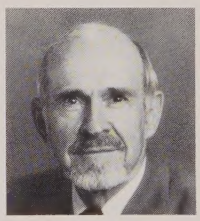
IFRAA *Members in the News*

Modern Liturgy magazine recently sponsored its fourth juried Visual Arts Awards (The Bene Awards) and it is gratifying to see among the winners: Ellen Mandelbaum, Jean-Jacques Duval, Brenda Belfield, and Jean Myers. Congratulations.

Washington, D.C. Cathedral Nears Completion

The laying of the final stone is expected in September, eighty-three years after Theodore Roosevelt laid the cornerstone. It was envisioned by Pierre L'Enfant in his 1791 plan for the city and was intended to serve all denominations. It is second in size only to St. John's in New York and ranks sixth in the world. There has been a succession of architects but the main work, executed in 14th century English Gothic style, is attributed to Boston-based Philip Hubert Frohman. With its 676 foot high central tower, it is the highest point in the District of Columbia.

The Gold Medalist



Architecture's highest honor, The American Institute of Architects' Gold Medal, was awarded to E. Fay Jones who has been called the most American of American architects and a role model for the profession. An article on his work by Neville Clouten appeared in the Fall 1989 issue of *Faith & Form*. Congratulations to E. Fay Jones from all his friends at IFRAA.

E. Fay Jones, FAIA

Build Boston: An Emerging Inclusivity: Women, Converging Traditions and Architecture

IFRAA's seminar this year focused on the changes the liturgy and the architectural setting are undergoing and will continue to undergo as women bring new perspective and as the Christian and Jewish traditions continue to contribute to each other's growth.

The featured speaker was Dr. Vienna Cobb Anderson of St. Margaret's Episcopal Church in Washington, D.C. who reminded us of our inherited theology and that Vatican II did not live into its promise of change—at least not yet into the lives of people. She characterized contemporary theology as one that proclaims God in the midst of the meek and lowly, and that the inclusivity of all is essential. It places value on intimacy and immediacy, on spontaneity and trust. The changes in architecture she wishes for are:

1. Minimal elevation in the middle of the sanctuary with flexible railings, movable fonts, space for more people including children at the altar.
2. Separated but connected spaces for Word and Sacrament.
3. More emphasis on Man's relationship to Nature.
4. A more connected flow between eating spaces and others.
5. A concentration on ways the relationship with the community at large is more evident.

The panel of respondents consisted of:

Nancy Lee Gossels, a sculptress who was active in a temple group to make inclu-

(*Continued on page 6*)

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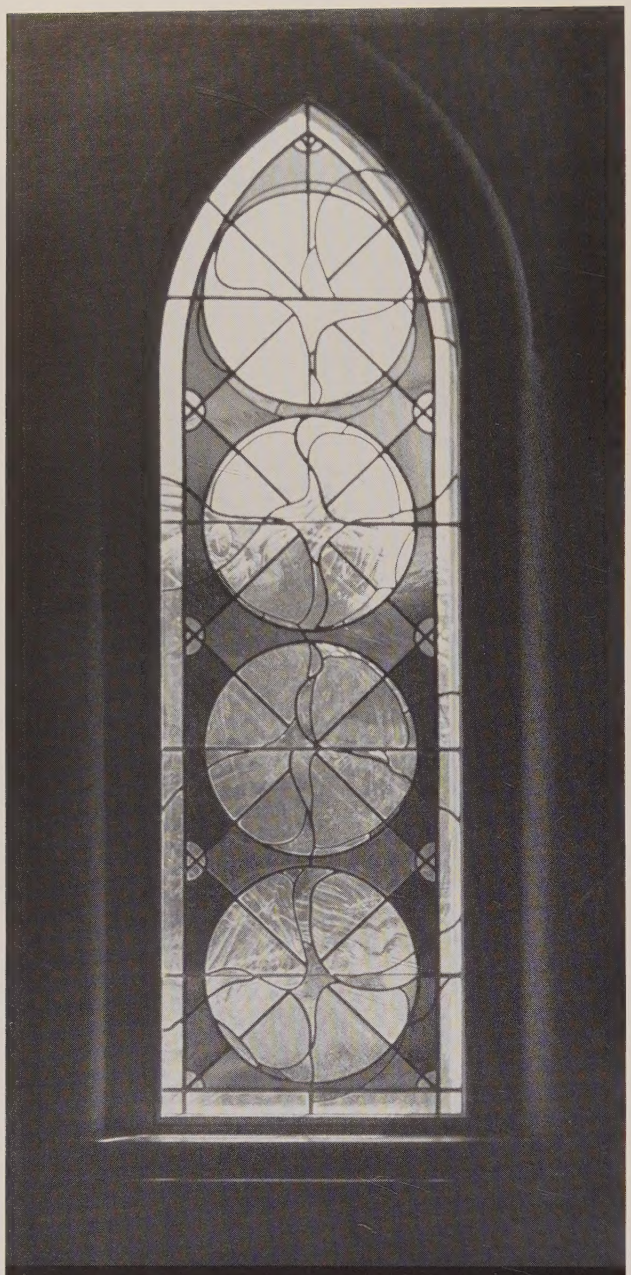

Architecture provides theology with a physical forum for worship, prayer and discussion. To create a uniquely visual inspiration for spirituality, architecture employs stained glass as a mediator between thought and place.

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Notes & Comments (Continued)

sive changes in the Jewish Prayer Book. These changes were made evident in a new addition to the temple. The Torah was not placed as high, a huge skylight was provided, a library loft gave warmth and intimacy, continuity was maintained through use of chandeliers from the old synagogue, and there is space for the lay people to gather with the rabbi around a table.

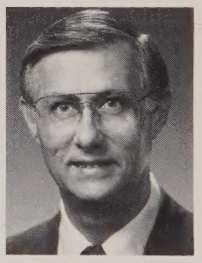
Daniel J. Coolidge of Shepley, Bulfinch, Richardson and Abbott spoke of congregations who have made virtual shrines of their buildings even though they were not basically happy in them. A changing of liturgy or theology allows architectural change that would not happen otherwise.

Mary Sue Willie noted that the position of the director of music and her choir members is different when the congregation participates. There is direct contact and they are no longer hidden behind an invisible screen. She asks for more space for numbers, for movement, and for celebrations of the seasons.

A. Anthony Tappe of Tappe and Associates inquired about the directions architects should take that will permit the natural evolution of liturgy. He spoke of the importance of a sense of rootedness as necessary for change but that many people believe that all that is needed has already been created and therefore there is no need or opportunity for creation in the present. People love the ornamentation of the past but at the same time yearn for purity and simplicity. They love stained glass but hunger for more light.

The committee that planned the seminar consisted of Charles Clutz, James Crissman, Cecilia Kausel, Horace Allen, Lois Regestein and Ruth Slavet.

The Loss of a Friend



It has just been learned that Howard McAdams, a member of IFRAA's Board and an architect in the Southern Baptist School Church Architecture Dept., died on March 3 of an apparent heart attack while playing tennis. He helped publish *The Architect's Guide* for Southern Baptist churches and was dedicated to helping churches find quality solutions to their building challenges. His cooperative attitude will be sorely missed by all with whom he worked.

Resources

Accessibility Data covers 15 areas which should be in consideration for the handicapped. The Caring Congregation, 139 Walworth Ave., White Plains, NY 10606.

CRIT is the semi-annual publication of the American Institute of Architecture Students and should be read by everyone who wants to be in touch with what our best young minds are thinking about issues. Their 1990 Spring issue is on criticism—defining its role in the design process and its influence on public perception. Subscription: $12/year. Contact: The American Institute of Architecture Students, 1735 New York Ave., N.W., Washington, DC 20006.

Sourcebook 2 is a collection of educational resources designed

(Continued on page 8)

Photos Barry Iverson/TIME Magazine

Architects of the world's largest church have recently discovered why only Allen could meet their requirements for an organ.

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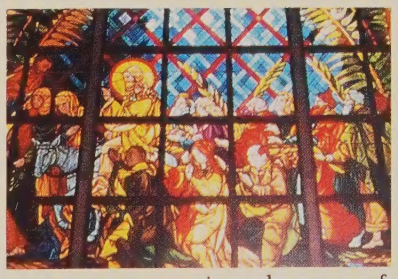
From the grasslands of the Ivory Coast in West Africa rises one of humankind's grandest monuments to its Creator, the Basilica of Our Lady of Peace. Its dome reaches 525 feet toward the heavens. Its 272 columns—some 14 stories high—reach out to encompass an esplanade that holds over 300,000 worshipers. It is one of the world's largest enclosed spaces of any kind. ⚜ Built by 1,500 artisans, the basilica was the vision of one man, Félix Houphouët-Boigny, President of the Ivory Coast. In his words: "There is nothing which is too big, nothing too beautiful, when it is dedicated to God." ⚜ The marble was quarried in Italy—7.4 acres of it. The stained glass was hand-blown in France—four times the amount found in Chartres Cathedral. The organ was built in the United States—by the Allen Organ Company. ⚜ When only the best would do, there was only one choice.



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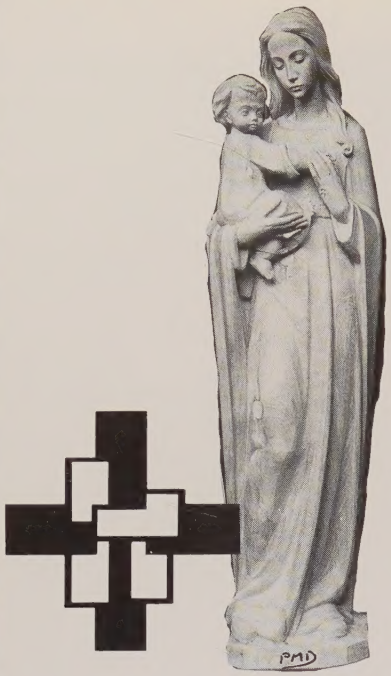

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Notes & Comments (Continued)

for use by architects and teachers in classrooms of all learning levels, from kindergarten to adult. It is elaborately illustrated and can easily be integrated into existing curricula. It is divided into three sections: Models, Resources, and Readings. $19.95 plus $3 shipping. AIA Order Dept., 9 Jay Gould Ct., P.O. Box 753, Waldorf, MD 20601. Telephone: (800) 242-4140

Recording Historic Structures is a guidebook for people interested in documenting and recording historic buildings. With 240 pages and over 200 photographs it discusses each aspect of documentation. Hardcover: $29.95; softcover: $19.95. AIA Bookstore 1735 New York Ave., N.W., Washington, DC 20036.

Image is the name of a new journal (covering all the arts and their relationship to religion) envisioned by the St. Caedmon Foundation. The first issue included fiction, poetry, profiles, essays and interviews. The article on architecture was reprinted with permission from *Faith & Form* and was written by Thomas Gordon Smith who recently was named chairman of the Notre Dame School of Architecture.

Design Spirit is published for artists and designers who, faced with our deteriorating natural environment and social fabric, recognize that our survival is at stake, and seek to arrive at artistic solutions through the study of ancient cultures and modern technology. Issues such as conservation, clean air and water, homes for the homeless and strengthening the bonds of community here and abroad are addressed. The editor, Suzanne Koblentz, received a Master's Degree in Architecture from Yale and an A.B. in Human Environment from the University of Michigan. Published three times a year. $15. Design Spirit, 438 Third St., Brooklyn, NY 11213.

A *Five Year Spirit of Place Symposium.* This series is designed to explore how traditional wisdom of place and nature holds keys to modern science, design, art, law, and religion that will help us create an ecologically sustainable, humane world. It is sponsored by the Institute for the Study of Natural Systems with support from Laurence Rockefeller, the Belden and JRH Funds, Joshua Mailman and *Garden* magazine. Contact: Institute for the Study of Natural Systems, PO Box 637, Mill Valley, CA 94942. Telephone: (415) 363-5064.

IFRAA's Slide Collection

Helene Weis of Willet Studios reports that she now has catalogued on computer 5,000 slides of the IFRAA collection. They include old and new churches and some ecclesiastical crafts. Unlike the old list, the new catalogue designates view—i.e., interior, exterior detail. Also, thanks to computerization, the slide catalogue can be searched for a specific building.

Slides can be obtained for $1.50 each from the IFRAA National Office. Contact: Doris Justis, IFRAA, 1777 Church Street, NW, Washington, DC 20036, (202) 387-8333.

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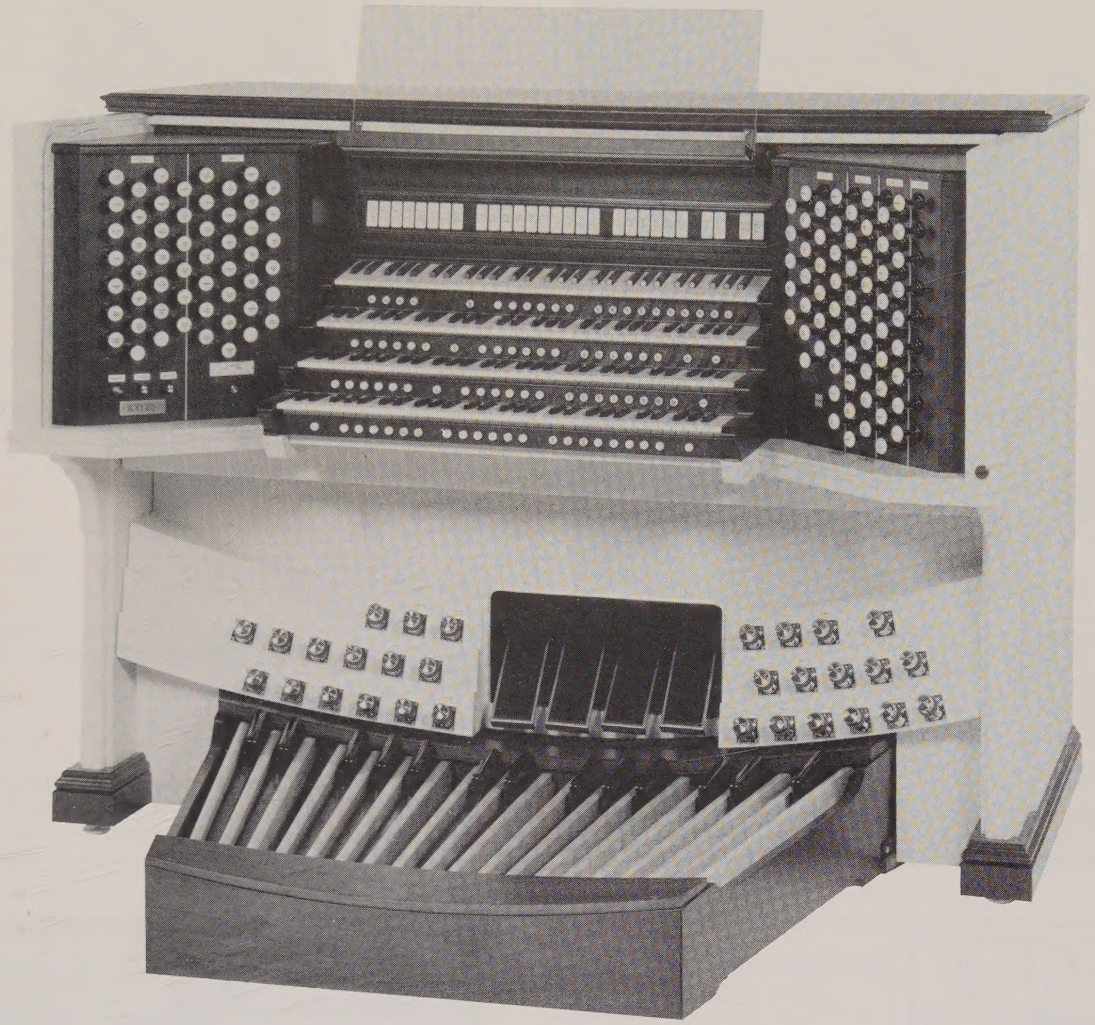

The striking console of the Rodgers Oxford 985 pipe organ at Calvary Baptist Temple, Savannah, Georgia (installed December, 1989), is one of a number of four-manual Rodgers instruments contracted since its introduction in January, 1989. This installation includes 21 pipe ranks plus Rodgers LTG electronics.

Other recent four-manual Rodgers installations include:

Evangelical Free Church, Fresno, California; four manual, 17 pipe ranks, plus LTG electronics

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Trinity Baptist Church, San Antonio, Texas; four manual, 32 pipe ranks, plus LTG electronics

Gordon College, Wenham, Massachusetts; four manual with LTG electronics

North Jacksonville Baptist Church, Jacksonville, Florida; four manual, 17 pipe ranks, plus LTG electronics

Church on the Way, Van Nuys, California; four manual with LTG electronics

Glenkirk Presbyterian Church, Glendora, California; four manual, 70 pipe ranks

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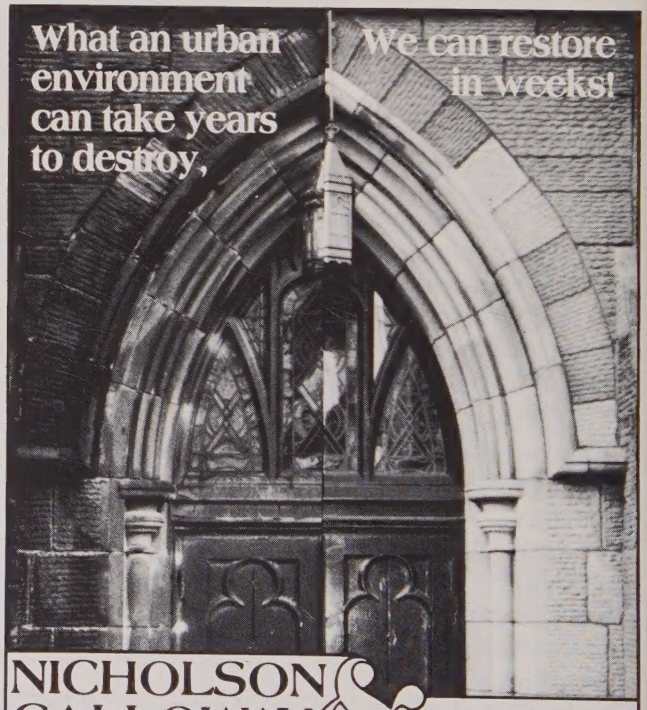

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Unretouched photographs of an entrance to the Cathedral of St. John the Baptist—Paterson, New Jersey.

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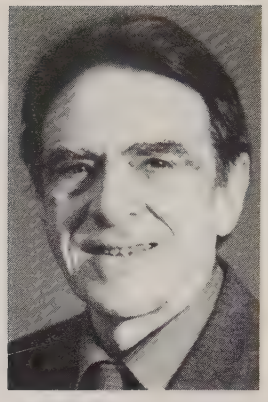
THE ELEMENTS OF CREATION AND THE ARCHITECTURAL-ENVIRONMENT



By Bertram L. Bassuk

"Beauty is truth, truth beauty—that is all
Ye know on earth, and all ye need to know."

—*John Keats*
1820

God's command to Adam and Eve and their descendants to "till the ground" and "have dominion ... over all the earth" (Genesis 1,26) was punishment for having eaten of the fruit of "the tree of knowledge of good and evil." Surely He expected that in coping with the elements of His creation—EARTH-AIR-FIRE-WATER—His children would increase their knowledge of good and evil, as they worked with those elements of nature to build a post-Edenic habitat—their own Paradise, regained.

The Four Elements, experienced through the five senses as visible and palpable physical phenomena, provided humankind with its initial subjective knowledge of the world of Nature. Each Element was perceived as a discrete, ever-present and pristine entity; and as having been created by God for humanity's sake. Human beings, although "formed of the dust of the ground" (Genesis, II,7), came to regard themselves as distinct from nonhuman Nature. This belief and attitude, tenets of Hebrew scripture and Christian exegesis, are part of the ethos that has shaped Western civilization's relation to Nature.

The human use of EARTH-AIR-FIRE-WATER to make the artifacts that enable the exercise of "dominion," has been, especially in the last 300 years, heedlessly and self-centeredly exploitative. So much so that each of the elements is now approaching irreversible contamination or depletion. The fate of the human species now hangs in the balance—with the pointer tilted toward ethical and ecological imbalance.

It has been difficult for the human animal to give up its anthropocentric attitude toward nonhuman Nature and the Cosmos. This, despite the post-medieval advances in technics and scientific knowledge which extended human perception beyond the subjective range. For it is now known, contrary to archaic cosmologies, that the earth is not at the center of the universe; that the elements of creation are not elemental; that the universe appears to be expanding due to a primordial Big Bang; and that everything in it consists of energy-matter pulsations.

Clearly, archaic and contemporary cosmologies have nothing in common save disagreement as to a First Cause; and that is only because it has never been verified, seen or denied by either protagonist. Nevertheless, these opposites can be reconciled: the religious-minded can believe the Big Bang theory of Creation to be an affirmation of God's pronouncement—"Let there be light," and the scientific-minded and the agnostics can accept the notion that the Big Bang "doesn't preclude a Creator, but it places a limit on when He might have done it."[1]

The local and global environmental dangers now confronting humanity require that its policy-makers, planners, designers and builders of architectural-environments take into account the impact on the Four Elements. This must become a design ethic aimed at restoring their natural quality through guiding the intuitive, creative impulse by means of objective, scientific knowledge of good and evil. It means giving design priority to energy-conserving methods, materials and techniques to control the thermal, atmospheric, luminous and sonic factors that affect buildings from without and within. This implies taking advantage of solar orientation, using architectural instead of electro-mechanical components, and landscaping, to such purpose. In time, this shift in design approach will bring new meaning to the classic triad—Utility, Dependability and Beauty—the classic criteria for evaluating buildings. And a creative application of that approach will bring a change of emphasis within the design principle that proclaims: "architectural-environment (assisted by Form) follows Function."

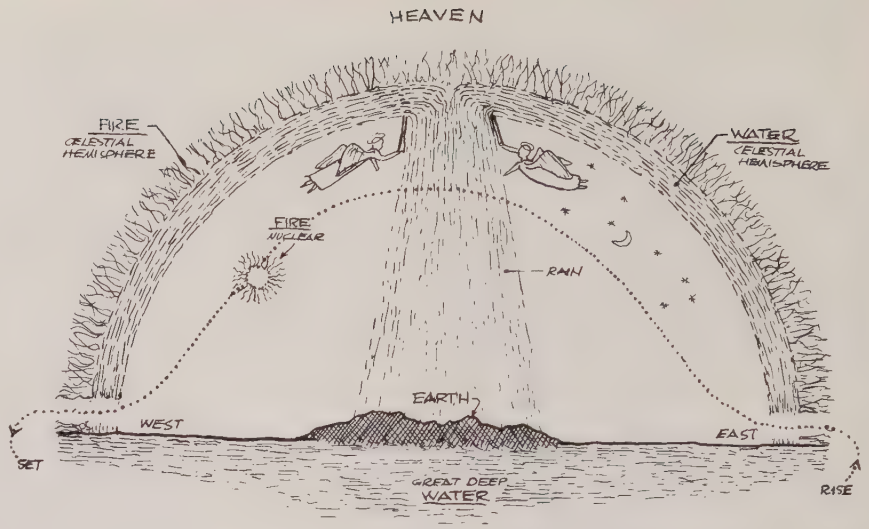
Through the Ages, the relation of EARTH-AIR-FIRE-WATER to the making of architectural-environment depended

BERTRAM BASSUK, FAIA, *practices architecture in New York City. He is a Fellow of the American Institute of Architects and a Fellow of the Society For the Arts, Religion and Contemporary Culture. He is on the Architects Advisory Panel of the Union of American Hebrew Congregations and a member of Architects Designers and Planners For Social Responsibility.*

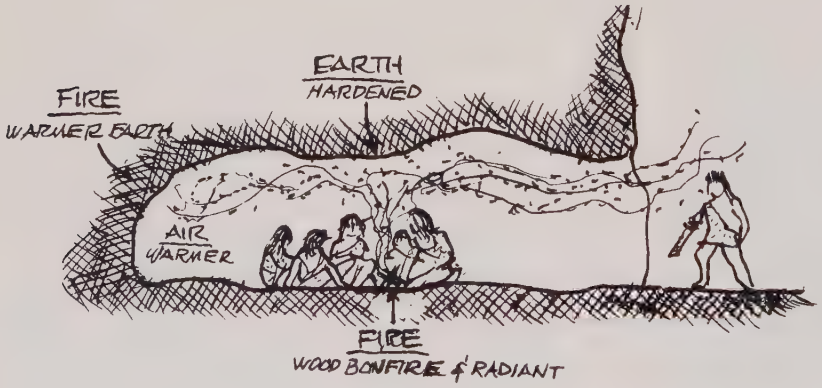
upon the local climate and technics. The resulting components of structure and enclosure, which are the means of management of the forces inherent in the elements of nature, form the functional and esthetic character of a building. This fundamental set of material relations between resources and artifact will be illustrated by the following comparative sequence: Primitive habitat, Archaic-urban, Archetypal-religious, and Contemporary-urban architectural-environmental design.

Primitive habitat was typically a single-element structure, natural, or humanly devised: the cave, of hardened EARTH; the igloo, of hardened WATER. The former was an expedient shelter within which the climatic conditions differed little from those outside. Its occupants, draped in animal hides, huddled around a bonfire for comfort. The Igloo is a deliberately built "permanent" dwelling, a superb example of energy-efficient vernacular design, in which its inhabitants can shed most of their insulative outdoor clothing. Categorically, both types provide minimal isolation from the elements of nature, and are also ecologically benign.

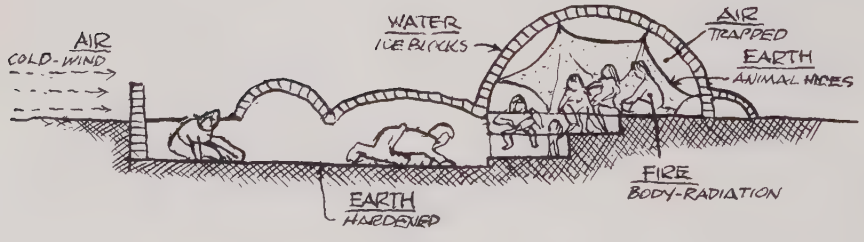
Archaic-urban architecture first emerged as cities on the flood-plains of Bronze Age Mesopotamia ("the land between the rivers"). The buildings were built primarily of a single-Element, the alluvial deposits of EARTH, but shaped into bricks with WATER, baked and surface-glazed with FIRE. Building types were varied, and included an archetypal temple, the stepped-ziggurat atop which the local god was enshrined. Its technics, relatively advanced, were therefore more ecologically negative. One of its cultural legacies is a concept of the universe that presages later cosmologies, and its configuration such as to be analogous to the generic components of architectural structure and enclosure, thus: EARTH (the "ground" at its center) relates to *Floor*; AIR (the dome of firmament and its superimposed hemispheric layers of water and fire, which rest on the horizon of the "great deep" that surrounds the EARTH, and have openings to the east and west through which the Sun enters and leaves) relates to *Wall-Roof-Ceiling*; WATER (the "great deep" around the EARTH, and the first Celestial layer above the firmament, with openings, operated by angels, to let rain fall through) relates to *Roof* and *Cistern*; FIRE (in its variant forms—solar and bonfire, and also the second celestial layer above the firmament) relates to the domestic *Hearth* and *Fenestration*. Above these containments is Heaven.



Universe (Mesopotamian)



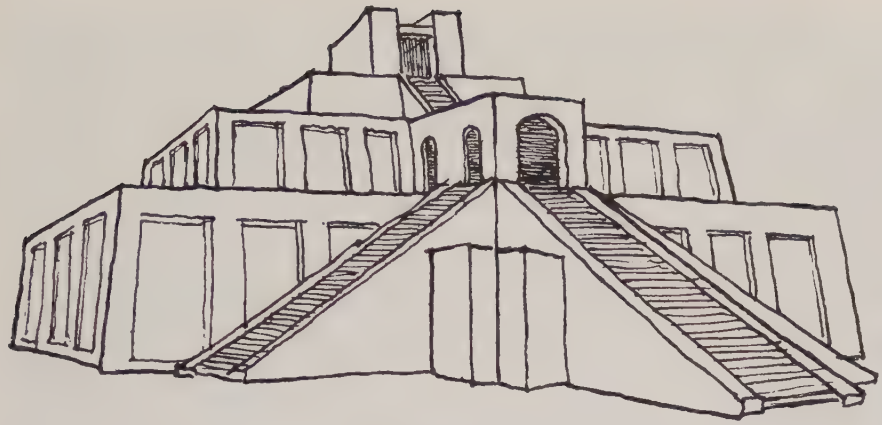
Cave



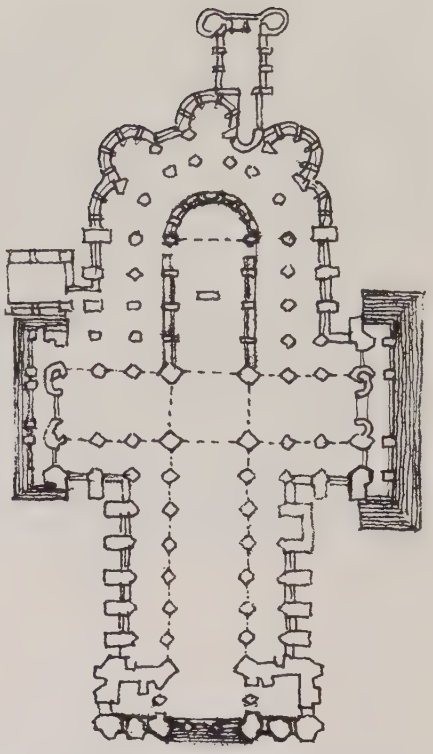
Igloo

Archetypal-religious works of architecture have appeared in all Western cultures, both pagan and Christian, over several millennia. They all served a primarily spiritual purpose—for Christians, as a place of assembly to pray to the One universal God; for pagans, to house an idol or demigod that signified the inseparability of the divine from the temporal authority. All reveal in their architectural configuration a reliance on Ideal geometric shapes, the kind that Plato had in mind—and exist, as such, only in Heaven. This applies to each of the following: the Mesopotamian ziggurat (ramped, high temple) at Ur; rectangles of the Parthenon at Athens; the circles and sphere of the Pantheon at Rome; the rectangular-cruciform of the Gothic cathedral in France; and the combination of these shapes in the Basilica of St. Peter in Rome.

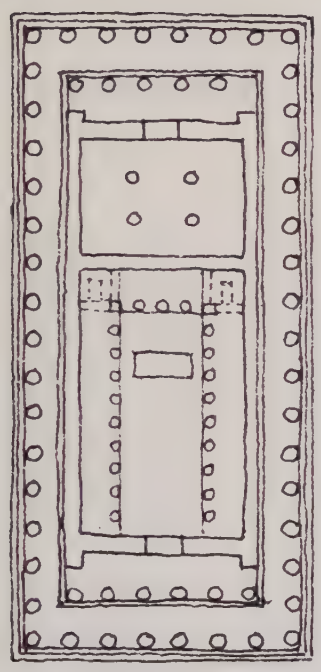
The monumental size, bulk and volume of all of these works implies that the



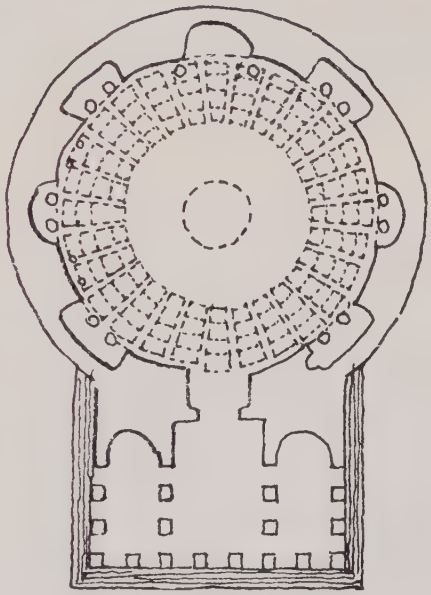
Ziggurat at Ur



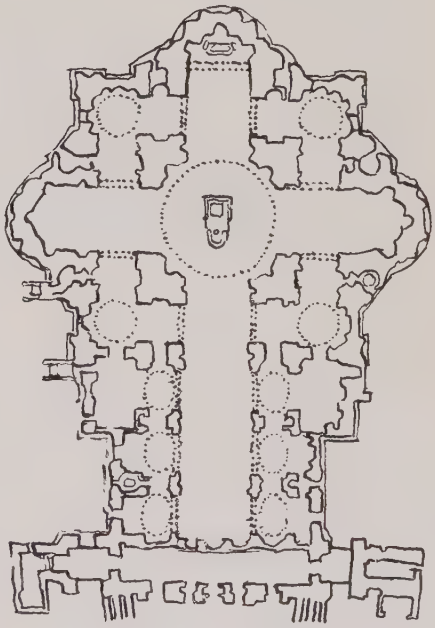
Chartres Cathedral



Parthenon, Athens



Pantheon, Rome



St. Peters, Rome

technics were stretched to their physical limits, and the single-element EARTH was mined unstintingly for its treasures to be used in construction. The incorporation of geometric Ideals was particularly prevalent during the Christian Medieval and Renaissance periods. This reflected the influence of St. Augustine, who held that God is "the Architect of the Universe (elegans architectus) whose rules man as designer had to obey"; that architecture "is an activity which 'gives the opportunity' for the divine model to be revealed";[2] and that the conception of a work of religious architecture should incorporate only the Platonic Ideal of the square, cube, circle, sphere or combinations thereof. It is important, however, to note that the visual beauty of a building also stems from the totality of specific responses, by its details, to the combined impact of the Four Elements of nature. This is revealed in the components of Structure which counteract the gravitational pull of EARTH; in the types of enclosing walls and roofs used to control the action of AIR (as atmosphere and winds) and of WATER (as rain or snow); and the incidence of FIRE as solar heat and light, or as conflagration). The design of these components articulates not only the technological limitations of these eras, but also the stylistic parameters.

The classic, monumental and awesome beauty of the aforementioned masterworks is universally acknowledged; they are everlasting symbols of great human achievement. Nevertheless, the validity of using, as in those instances, Ideal geometrics as templates for architectural-environmental design today, is questionable. It is especially suspect as an approach to the design of religious buildings, which should be exemplary; meaning that as architectural compositions, their design criteria were based upon an ecology-conscious design ethic. The pursuit of such a design ideal is more appropriate than a Platonic geometric Ideal for meeting the apparent needs of the twenty-first century, A.D. It is closer to what the late philosopher Lewis Mum-

Planet Earth

ford was referring to when he wrote that "the ideal is the fourth dimension of every structure" and "as soon as any part of man's environment, natural or man-made, ceases to further man's purposes, it ceases to have meaning, and even when it remains in sight it falls out of mind."[3]

The contemporary-urban agglomeration bears little resemblance to the generic "city," the word for the artifact once synonymous with "civilization." As a metropolis, however, it is rapidly becoming less "civilized" and more malign. Today, big-city dwellers spend most of their lives in "denatured" interior spaces, except for brief forays into the evermore degraded exterior urban spaces. To this populace, Nature is what one experiences far from the city, as a form of pleasure, when traveling or vacationing in a bucolic rural area, or a non-threatening, pristine wilderness-reserve. On the way home, refreshed by the brief, direct contact with EARTH-AIR-FIRE-WATER, one's awareness of the elements of nature gradually dims and as one advances further into the urban environment, it virtually vanishes.

Then the elements re-emerge, but in altered or artificial forms: EARTH, an eternal grayness of pavements; AIR, a polluted atmosphere outside, and as a modified one inside, of the buildings; FIRE, as heat, coming from the invisible combustion of fossil-fuels in remote chambers of mechanical systems; or as artificial light from electrical sources that are static and uniform, and as natural light (now a secondary source) from the Sun and an expanse of Sky so diminished and jagged-edged, that it never meets the obscured natural horizon; or from the nocturnal lampposts, ever welcome and protective, which inadvertently reduce one's awareness of the moon and stars, and accentuate the remoteness of Nature.

A portentous breakthrough in humanity's effort to recapture the "permanent springtime" of Eden was its invention of electro-mechanical and other energy-intensive building components. Such devices are employed to produce a "well-tempered" indoor environment by controlling and modifying the thermal, atmospheric, luminous, sonic and aqueous properties of EARTH-AIR-FIRE-WATER. With such energy-consuming assists, a considerable degree of isolation from the Four Elements was perpetrated. In this respect, the contemporary house or apartment is qualitatively different from the cave and Igloo.

When leaving their continuously comfortable dwellings, people today must rely upon clothing to adjust to the differentials between the static indoor and the variable outdoor environments. The ultimate degree of isolation from the elements of nature is achieved by the spacecraft. Its encapsulated astronauts dare not leave their sealed artificial environment without an umbilical tether to their spacesuits with their integral life-supportive mechanisms. Without these protective cocoons death is certain and quick. It is ironic that only from within the "unnatural" environment of a spacecraft can one perceive the singularity and fragility of planet Earth, and realize immediately humanity's stake in natural wholeness.

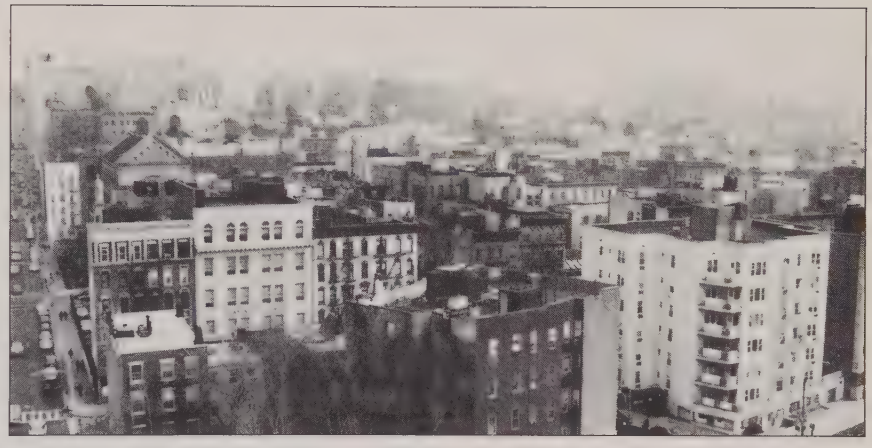
The effects upon human health and longevity of protracted exposure to the psycho-physical stresses of artificial architectural-environments, are not yet clearly predictable. Their cumulative impact presumably could weaken or destroy the human species. And, if the rate of population growth is not lowered, urbanization will reach its "critical mass" and implode. Humankind's unique ability to transform the Four Elements into artifacts that, in turn, are used to control them, threatens to become its nemesis

The designers of architectural-environment—architects and their allied professionals—must, therefore, consider these concerns among their responsibilities. To meet them will require more precise knowledge of environmental psychology, physiology and ecology than is now available in practical format for use as design criteria. When this knowledge becomes part of an architect's expertise, a new esthetic and symbolism will evolve This depends upon whether the designers had given higher priority to design goals that incorporate an ethic concerned more with the inhabitants' physical and spiritual needs than with satisfying the egoistic impulses of the designer.

Such aims will innovate religious architecture, and its tradition of service will be further advanced by heeding the aspirations implicit in the principle that "architectural-environment (not merely Form) follows Function."

Barbara Ward, the political economist, and Rene Dubos, the Nobel Laureate biologist, see our one, and only one, Earth as being in a condition wherein "Men seem, on a planetary scale, to be substituting the controlled for the uncontrolled, the fabricated for the unworked, the planned for the random. And they are doing so with a speed and depth of intervention unknown in any previous age in human history . . . the worlds of man—the biosphere of his inheritance and the technosphere of his creation—are out of

City



balance, indeed potentially in deep conflict. And man is in the middle. As we enter the global phase of human evolution it becomes obvious that each man has two countries, his own and the planet Earth."[4]

In anticipation of the crucial years ahead, those vocationally dedicated to building better architectural-environments must cultivate an attitude toward planning and design that is less parochial, more universal; less sectarian, more ecumenical; less sentimental, more rational. Such an ethical climate is necessary to a patient, creative search for symbolic and esthetic expression of environmental truth—beauty—in an architecture for religion, and for other societal needs.

As such practice, in concert with other similarly oriented human efforts, gradually restores ethical and ecological balance to planet earth, EARTH-AIR-FIRE-WATER will have regained their pristine qualities, and humankind its social sanity. This, above all, will signify that the element of elements—Life—will perpetuate itself.

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FAITH AND SPIRITUAL FORMS

By *Doris Hunter*

Ten years ago, standing under the powerful waterfall of the Tsubaki Grand Shrine in Japan with its force radiating off my shoulders in all directions, I experienced for the first time the meaning of the element water as a religious metaphor. As a child I had been baptized with water and as a minister I use water in christening ceremonies of children, but there in Japan, undergoing *misogi*, I understood the nature of this symbolism with its shocking, cold reality.

Shinto, the indigenous religion of Japan, explains the mystery of life in terms of the three elements that constitute the basis of all forms of existence: gas symbolized by the triangle, liquid symbolized by the circle, solid symbolized by the square. Translated into the spiritual forms of the gods, the *kami*, the symbols become the cosmological expressions of the sun, moon and stars. Amaterasu Okami, the deity of the Sun, is the gaseous source of all life, of growth and creativity; Tsukuyomi no Mikoto, the *kami* of the moon, is the source of growth and development as seen in the waning and waxing of its cycles; and Susanoo no Mikoto, the deity of the stars, is given authority over the vastness of the ocean, the ebb and flow of all life. Shinto views these three elements as the natural flow of life from the gaseous state to the liquid and then to solid form.

Like the ancient Greeks and their respect for the irreducible elements of earth, fire, water and air, the Shinto faithful see human life as a mission and a destiny guided by celestial forces and requiring our devotional attention. These forces assume a natural form in the daily rituals of offering salt (analogous to gas), rice (analogous to solid) and water (analogous to liquid) at the family and local shrines. The cultivation of rice for the Japanese is a religious ritual, for in its planting, growth and harvesting are seen the revelations of the secrets of nature itself. No season can be rushed. No discontent can produce a harvest ahead of its time. Only the thankful heart watches the natural processes and rejoices. The three elements—gas, liquid, solid—are combined to make the cultivation possible

As children of the elements or as children of the *kami*, we need to wash away the imperfections that cover up our natural purity. A spiritual-physical disciple,

Misogi water ceremony.

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gyo, is necessary for this task and so *misogi*, purification under a waterfall, is undertaken. The word "misogi" derives its meaning from a story in Kojiki, a Japanese classic, which tells us that the ancestral god Izanagi-no-Mikoto purified himself by bathing in divine water and thus rid himself of all impurities of the temporal world. If the gods need to perform *misogi*, certainly I, a mere mortal, should do so!

I can only describe the simplest undertaking of *misogi*, since my experience occurred during the warmth of the summer months and not during the winter. I did not take the long pilgrimage trail up the side of the mountain to chop the ice in order to stand under the force of its waterfall. Instead, I stood within the shelter of the Tsubaki Grand Shrine, guided carefully by young Shinto priests to my place on the slippery rocks under the waterfall. Wearing a long white kimono and headband, I was ready to receive the power of the *kami* against the back of my neck and shoulders as I shouted "Harae Tamae Kiyome tamae ro kon sho jo" over and over again until the signal was given for me to come out. Before stepping into the water, I joined the others in prescribed physical and spiritual exercises called "soul shaking" to generate awareness of the soul within me. Invoking the *kami* spirits of earth, water, life and energy, I stood with the others to be united with these elements and to receive their power. Next I was given purifying salt to sprinkle on my body and a ladle with Japanese sake and salt to put in my mouth in order to spray it in three mouthfuls into the stream. I was not successful in this regard due to the fact that I almost choked on its bitter combination. Now I was ready to be guided carefully by a steady hand to the rock beneath the waterfall. Yukitaka Yamamoto, the 96th generation High Priest of the Tsubaki Grand Shrine, wearing a loin cloth and standing knee deep in the pond, watched and smiled as I received the watery force of its religious metaphor.

From my western perspective, *misogi* as a religious metaphor is an unforgettable vehicle for understanding Shinto "faith" and "form". The element "water" washes away all impurities uniting body and mind with its *natural* purity rather than separating soul from original sin and sinful desire. All elements of nature in Shintoism serve as a guide to a natural wisdom about life in harmony with vertical and horizontal ties connected to the gods. No authoritative Scripture or dogma guides the faithful in this understanding for, as the High Priest Yamamoto writes, "The gods are void in the sense that they are void of bias, void of private self, and that they are a vast storehouse in the midst of nothing." The form of Shinto faith is nature itself. All the tori gates and shrines are symbols of openness to the natural environment inviting the faithful to move through interior constructed space to exterior natural space. Faith and form are movements from season to season, from festival to festival, from planting rice to harvesting. All these movements are performed in harmonious relationship with the law of nature.

With pollution, greed, violence—also realities of human life, there is urgent need for purification and spiritual discipline. The Shinto priest performs "misogi-harai," meaning to brush off dust or to pay off one's debts. With a rhythmic shaking of the purification wand and a sprinkling of the three elements, he offers prayers for the blessing of the New Year, a newly built house, office, or new car; prayers for examination or career success. Nothing stands outside Nature's will. "Revere Nature!" "Revere the Spirit pervading all things." With these words the High Priest Yamamoto expresses "faith" in a purification that restores us to a state of innocence and faith in a form of beauty that restores us to a harmony with nature.

As a Unitarian Universalist minister, the experience of *misogi* motivates me to see the universal message of the element water in all religious rituals. Whether we stand by the baptismal font in a Christian Church or bathe in the river Ganges as a Hindu or stand under the waterfall at a Shinto Shrine, its symbolism of purification and rebirth speaks to us of the deepest human need to be in harmony with ourselves, with others, and with the Source of all being.

Drawings by Cecilia Kausel

Christian baptism.

THE SPIRITUAL NEEDS OF A PLURALISTIC SOCIETY

By *William Schickel*

It is my belief that at their very core human beings desire unity with the universe. Through all of human history—from the caves in France, Stonehenge, the pyramids, the cathedrals of Europe and the wayside chapels of New England—we have created holy places to express that unity. I feel privileged to be a part of that timeless pursuit.

In 1988 the Miami Valley Hospital in Dayton, Ohio challenged me to build an interfaith chapel that would serve the spiritual needs of a pluralistic society whose medical needs are fulfilled by that hospital. It would also celebrate its second century of service in hospital pastoral care. Sixteen hundred employees of the hospital raised funds to create a sacred place where one person, a family, or 200 people of all faiths—Christian, Jew, Muslim, Hindu and others—could go for spiritual nourishment during a stay at the hospital. Employees saw that the concept of the Interfaith Chapel was an important element of their commitment to a spiritual dimension of sickness and healing.

To build such a special space, it was

Interfaith Chapel, Miami Valley Hospital, Dayton, Ohio. Architect: Orin Group, Dayton, Ohio. Architectural design, interior design, custom furnishing and artifacts: Schickel Design, Loveland, Ohio.

WILLIAM SCHICKEL *is an artist/architectural and industrial designer whose work has been exhibited in the Brooklyn Museum, the Smithsonian Institution, the Thomas Jefferson Cultural Center in the Philippines and the Museum of Science and Industry in Chicago. He is an alumnus of Notre Dame University where he studied with Yves Simon, a colleague of Jacques Maritain, and was profoundly influenced by Maritain. As a result, he has established the Maritain Gallery in Loveland, Ohio. His design for the renovation of the Gethsemani Abbey in Trappist, Kentucky, won him the AIA Gold Medal Award in 1968. He has also received several design awards from IFRAA.*

necessary to select a theme with a commonality to all faiths. The client agreed that this theme should be the human desire for unity with the universe and thereby with the Creator. It was thus that we acknowledged the four elements of nature as reflected in man and his universe—earth, air, fire and water.

At the dedication of the chapel in May 1989, the program included readings on "Earth" from the New Testament of the Bible; on "Water" from the Koran; on "Air" from the Bhagavad-Gita; and on "Light" from the Old Testament Of the Bible.

The design of this Interfaith Chapel is rooted in the past, dynamic in the present and yearning for the future—a place both of illumination and mystery. The building is a space within a space, echoing the chambered nature of people and the universe. The column, so long banished from church architecture in favor of the free span, is reintroduced here to modulate and define the spaces within the spaces.

A modified square, the building measures 56 by 56 feet on a site determined by the mass of the hospital and educational buildings on the north, east and west, and by a covered walkway on the south. The roof is pitched at two levels with the peak 37 feet above floor level. The ground level is at grade with the ground floor of the hospital buildings and is handicapped accessible. As snugly situated as it is in the midst of the medical complex, there is outdoor space allowing for landscaping, an integral part of the design.

This comparatively diminutive building has been given a distinctive presence within the complex. Its walls of warm, rosy brick provide a muted contrast to the light buff color of the surrounding buildings. The deep red color and the high visibility (especially from other buildings) of the metal surface command attention.

A number of artistic devices are used to reinforce the theme of oneness with the universe. Oneness with the earth is expressed by the use of fired earth products—floor tiles, bricks and stained glass. These are all soft substances converted by fire into hard, durable building materials. The role of fire is stressed and re-stressed by the building's strong orientation to the sun. The placement of the Chapel is in response to that life-sustaining ball of fire! The primary colors of 16 stained glass windows become instruments transmuting sunlight into an ever-changing kaleidoscope of color and light. By day, colors are muted from the exterior but bright and dancing with light inside. By night, the opposite is true, when windows are alive and with colors from the exterior, proclaiming the warmth and light inside. Arched shapes above the stained glass windows are repeated inside a motif of a colonnade. The dominant shape and mass of the building is expressed in rectangle and triangle. Entry is through a narrow vestibule that widens into a triangular foyer. This provides a transition between the bustle of the hospital and the ordered tranquility of the worship space.

A wall separates the foyer from the main worship area. This separation is not complete, however, containing as it does several deliberate voids designed to provide a perception of the inner space. Thus one is introduced to the space within a space, within a space within a space concept. A narrow, slit opening rises from floor to ceiling, and penetrating the wall is a fountain carved from two solid blocks of granite. Here, the sight and sound of flowing water engage the senses. Beyond, the worship area comprises three concentric spaces. In the center is a zone of direct illumination under the skylight communicating with the sky. Surrounding that flood of light is a zone of reflected, ambient light, and enclosing this area

Photo by Joseph McNemar

is a zone of shade and shadow. These spaces are contiguous and life flows back and forth between them, yet each has its own identity. This satisfies both spiritual and practical needs. It makes the space suitable for events with a few people or as many as 200. It also allows the individual to choose between a space that is either central, exposed and bright—or secluded, quiet and subdued.

The Chapel has a strong sense of centeredness. The innermost, central space is defined by four slender columns meeting the extended walls of the light well coming down from the roof. This center is flooded with natural light funneled in from the sky directly above. It is clearly the focal point of the worship space. Beautifully crafted artifacts—table, pulpit, menorah and candelabra—are centered in this space. Here, the candles give notice to the mystery and power of fire in our lives. Surrounding this inner space is another, somewhat larger space which forms the main congregating area for medium-sized groups of up to 50 people. Surrounding this second space on three sides are triangular spaces. These have lower ceilings and more subdued light to characterize a different atmosphere. These triangles offer overflow seating for larger events or secluded areas for quiet prayer and reflection. Two of the triangular sections are provided with carpeted steps to serve as seating.

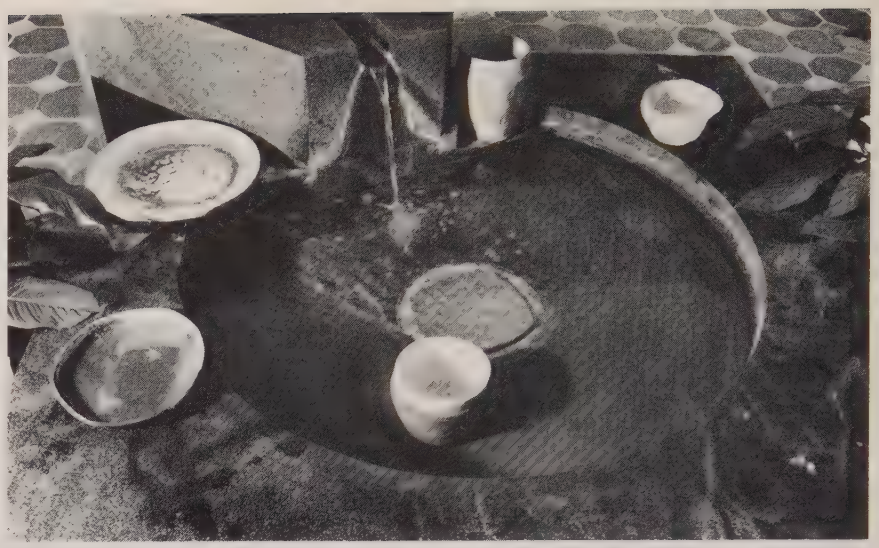
Orientation to the sky and sun was one of the most important considerations in the planning of this Interfaith Chapel. Sunlight and reflected sunshine are carefully utilized. The skylight and light flume, the 16 stained glass windows in primary colors are all conduits of sunlight. The location of the basically square building, with its walls at a 45-degree angle to the surrounding buildings, is also a response to the sun. (Many hours were spent on location observing the changing light patterns.) By this rotation of the square within the rectangle, triangular garden spaces were created. Sunlight falling on the reflective brick of the southern face of the hospital is reflected back into the northern exposure of the Chapel, facilitating growth of the plantings in the garden spaces and creating sunlight exposure in four directions. This enlivens the stained glass directly on the southern wall and indirectly on the northern.

Air and air movement are also important elements of the design. We become conscious of air, the breezes and wind through the sight and sound of movement caused by air currents. Through the plantings around the building, this experience of air has been reinforced. The foliage responds to the breezes with movement, and such movement continually alters the light reflection and affects the light as it is transmitted through the stained glass.

Historically, our experience of the spiritual or religious comes to the human family in a primary way through our senses and our contact with the natural environment. This design emphasizes such orientation.

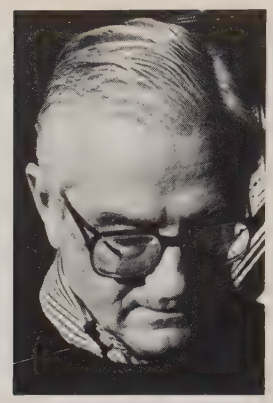
Colors which you can hear with ears;
Sounds to see with eyes;
The void you touch with your elbows;
The taste of space on your tongue;
The fragrance of dimensions;
The juice of stone.

—*Marcel Breuer*



Photos by Joseph McNemar

PEACE BE IN THY GARDEN



By *Eduardo Catalano*

The design of the Peace Garden to be built in the Nation's capital presents a huge olive branch resting on the ground, sculpturing the earth.

It will look like an extended carpet interwoven with walks and plants defining accesses, stem and leaves. And springing from the stems, clusters of white flowers will recreate the color of the flowers of the olive tree.

In writing this article I have to translate into words what architects build in another language: space.

Words and space, mind and vision, symbolism and form, moods affecting the spiritual and the aesthetic experiences of those visiting the garden—all should merge into a search, love and commitment for peace. Peace—harmony within ourselves, with others and with nature.

The Peace Garden must be more than green nature composed as landscape art. It must provoke a permanent commitment of the nation to peace.

There is a garden in the Adachi Museum in Western Honshu, Japan, where five gardeners, each carrying a basket, daily collect pine needles that have fallen to the ground. Theirs is not a maintenance task, but a ceremony, like exchanging vows of love, like conducting a religious mass, like a mother caressing her child in the crib.

Site plan showing the seven leaves olive branch and the peripheral mount and trees at the edge of the peninsula.

It is a demonstration of the values that a society places on the exaltation of the spirit. Five gardeners, an infinitesimal expense compared with that required to feed the enormous armies of war. Five shepherds of nature tending the garden five times a day, for the buds are awakening and in need of water, the grass needs mowing, some leaves are wilting, some branches need trimming and roots need more air for the soil has hardened.

In the western world the profound spirit dwelling in gardens has not yet been appreciated. We have forgotten the sentence of the poet E.E. Cummings: "All the visual offenses built by man are silenced by the outburst of spring."

When visiting the Peace Garden, what experiences will people have while wandering along the stem and rims of the interconnecting leaves?

Some people will possess the gift of perceiving the garden in its totality, at once. Its mood, scale, strength, unity, light, the comfort felt from the containment of the space. A space as a huge room, with a green and white carpet lying on the ground, the sky as its vault and the tall trees around as its walls.

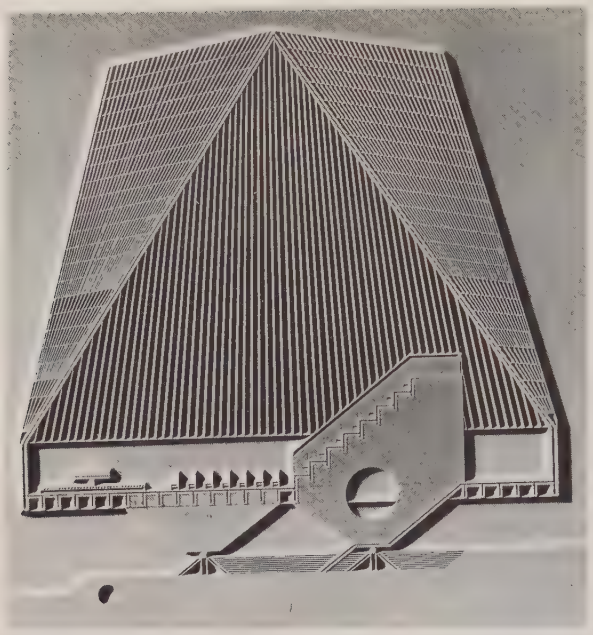
Conversely, other people will focus on details, on the walks along the rims of the seven leaves, on the paving texture of the small granite blocks interwoven with thin threads of grass or moss growing between joints, on the flowing leading effect of high curvilineal granite curbs defining the shape of leaves, or the small areas for sitting, each in a different location for changing views, light and moods. They will look at the variety of greens and textures of low spreading plants and ground cover defining the edges of walks, or at the long sculptural gutters, as the spine of each leaf, still carrying water from irrigation or rain.

They will see the olive branch from the high mound as from a balcony surrounding the space, and this mound as an enclosure symbolizing the protection of peace, or defining a sanctuary in which to pray for peace.

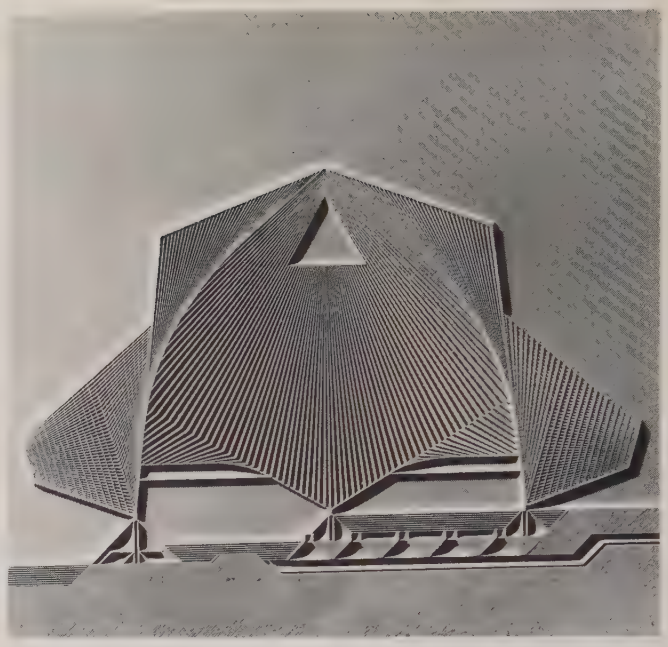
Others will see it as a design concept: focusing attention on the garden by stopping vanishing views.

There is an arcade of trees half a mile

EDUARDO CATALANO, *of Cambridge, Massachusetts, is an architect and professor emeritus of the Massachusetts Institute of Technology. He is the unanimous winner of the first award in the National Peace Garden Design Competition for a 12-acre garden to be built as a memorial on a site south of the Jefferson Memorial in East Potomac Park, Washington, D.C. Prof. Catalano has stated that the fulfillment of one of his dreams would be to design a church with this geometrical structure about which he conducted extensive research while teaching at* MIT.



Proposed design for a chapel raised above the ground. Pews are on the horizontal level and on the stepping balcony.



Proposed design for a church, with a high nave and a crypt.

The interior spaces of the two churches are defined by a structural system based on flowing warped surfaces of double curvature easily built with straight lines. Space and structure, following the Gothic tradition, is a single indivisible event. Both vaults are supported on a few light points in a technological feast that visually detaches the structures from the ground in an apparent victory over gravity while symbolically expressing a space freeing itself from the earth in a flight towards the heavens.

long, on and along the earth mound to provide shelter, shade, a change in scale and light to people strolling or bicycling along the peripheral walk. The arcade may remind them of the high vaults in the naves of cathedrals, with the branches of trees acting as ribs and their foliage as the flowing ceiling surfaces of stone.

While moving from leaf to leaf they will turn back to see again the semispherical glass pavilion built as the Garden's Gate, but from a different angle and affected by a different light, with the glass reflecting the blue of the sky, the red of the sunset or the foliage of the trees around it, appearing as one huge tree.

There will be days in winter when snow will cover the entire ground, still showing the sculptural olive branch, no longer green, but as a white relief. And during the night a thousand small bright lights will define the shape of the stem and leaves and look from the air like a new constellation that has settled on our earth

At the end, each experience, seemingly isolated like single sounds, will be composed by the visitor into a complete symphony, a whole that architects may see from the start, at once.

There is in this oneness further multiplicity: The symbol, the olive branch, an element of green nature will be built with elements of the green nature lying on green nature.

Green of greens on green.

Nature on nature.

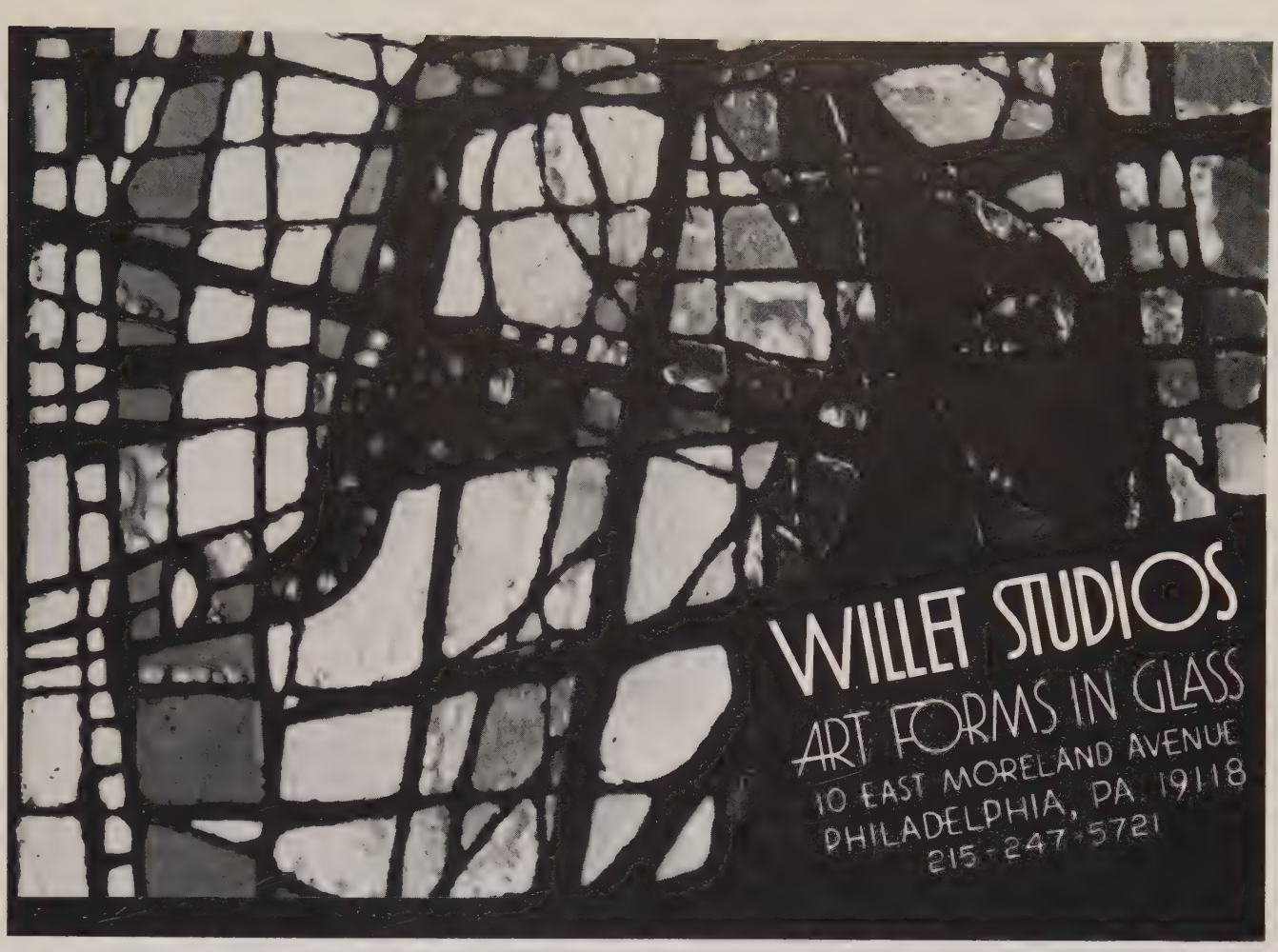
Writers referring to the Peace Garden often mention the biblical theme of the olive branch brought by a dove to Noah's Ark and announcing the receding of the flood.

How will people from the East relate to this symbol from the West, it is asked.

Hopefully, with the same mystical response experienced when looking at a lotus flower and its leaves floating in the waters of an Eastern pool.

The oneness of the human spirit is for each of us to discover.

Detail of stem and leaves with clusters of white flowers between them.



Detail of faceted glass, Second Presbyterian Church, Carlisle, PA

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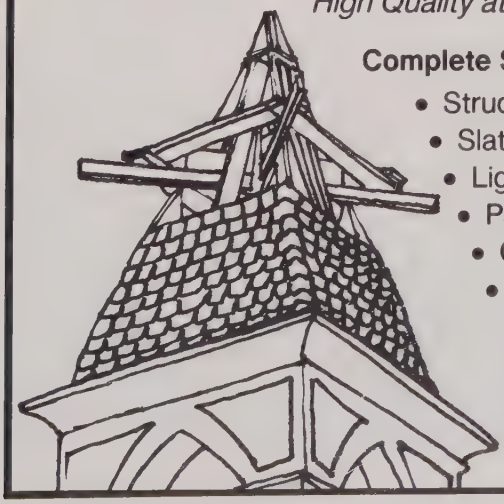

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DESIGN QUESTIONS

By Kay Kaiser

Architect Gunnar Birkerts doesn't know how earth, air, fire and water are represented in his church architecture. He is impatient with the question.

"If you are very literal, I suppose you could say there is water in the baptismal font in Calvary Baptist Church," he said. "And there is fire in the eternal flame at St. Peter's in Columbus. What more can I say?"

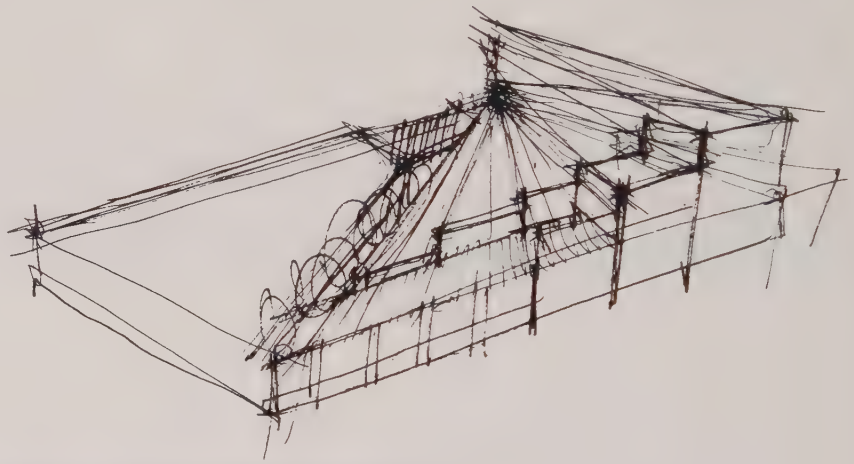
There is a reason for his unresponsiveness.

The Michigan-based architect has said that he doesn't know where the impressions come from that lead to symbols in his architecture. "They are just in me," he said. They enter the design process subconsciously.

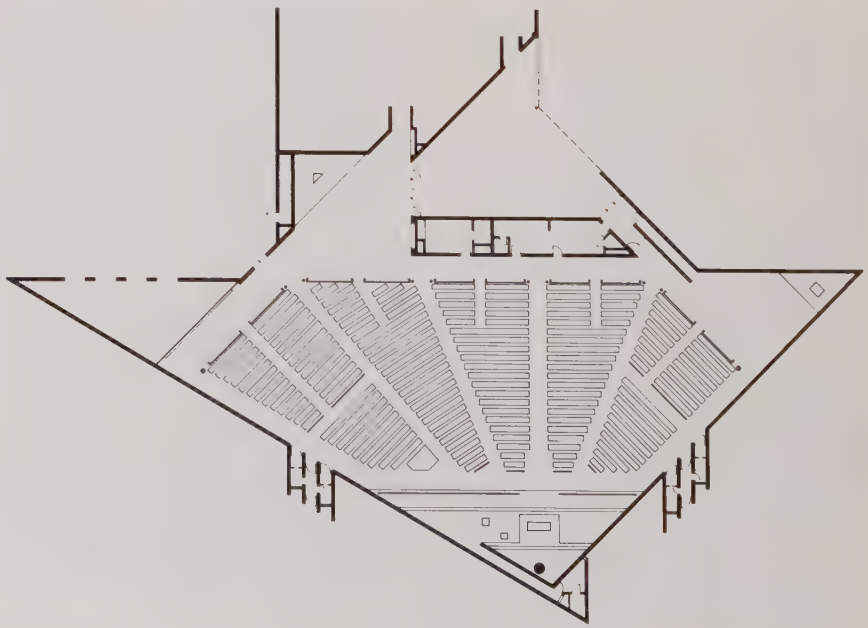
The elementary materials of the heavens and earth are suggested in his churches and other building types, but they are as close to him as the DNA structure of his genes. Although the universal elements affect design decisions, he claims no more control of them than he does over the color of his children's eyes.

It is up to others to find cardinal references in Birkerts' work. In almost every case, he veils the obvious with layers of abstraction, and allows modern building technology to speak for ancient symbols.

Fire and earth seem to be translated into the distinctly manmade, rising plains of the roof-dominant Church of St. Bede in Southfield, Michigan (1966) However, it was not a deliberate decision by the architect. The copper was from the earth. Man controlled the fire and formed the metal into sections. Birkerts arranged them into an asymmetrical form that symbolized the sweeping changes made



Early sketch of Church of St Bede by Gunnar Birkerts



KAY KAISER *is the architecture critic for the* San Diego Union *and recently has written the text for* The Architecture of Gunnar Birkerts, *published by The American Institute of Architects Press, 1735 New York Avenue, N.W., Washington, DC 20006, (202) 626-7585. $45 hard cover. Her well-received text not only presents his work but explores the influences of his background, design methodology, and philosophy on his buildings.*

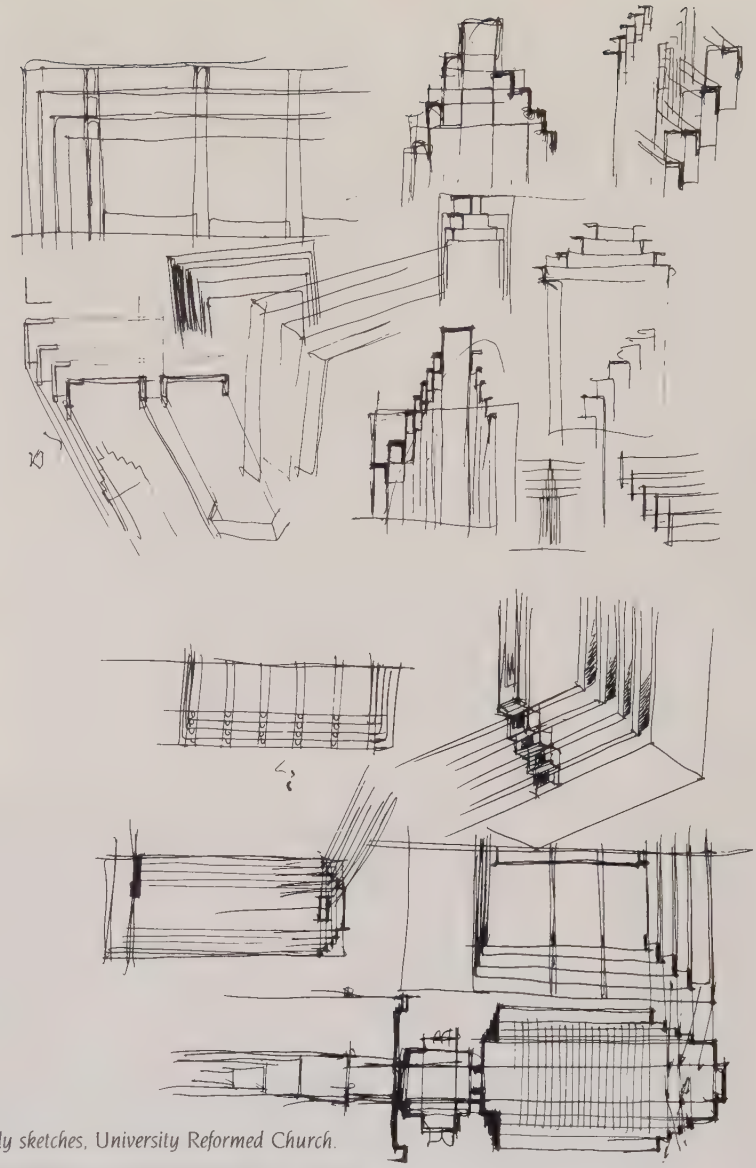
Photo by Balthazar Korab Ltd

University Reformed Church, Ann Arbor, Michigan.

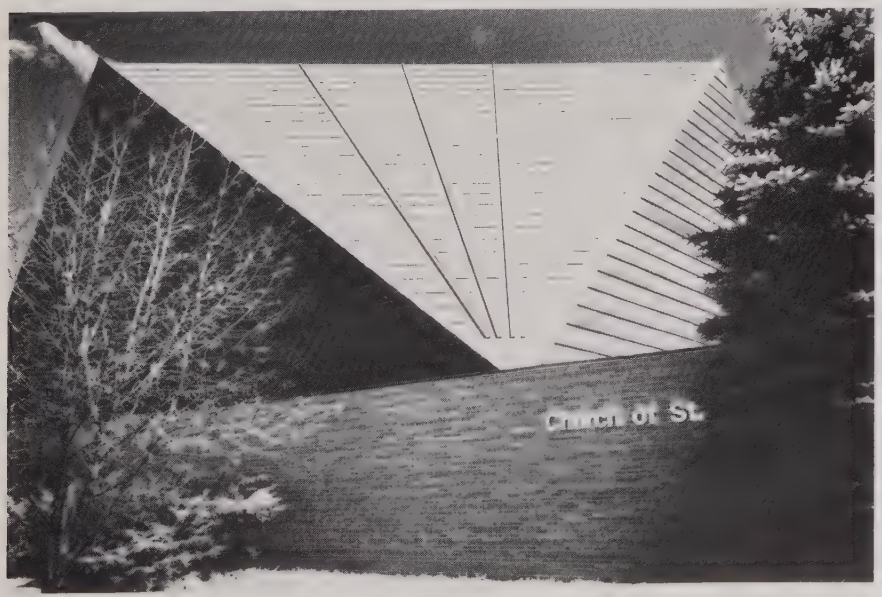
in the Roman Catholic liturgy in the '60s.

The standing seam copper roof on St. Peter's Lutheran Church in Columbus, Indiana (1980), encloses a 1,000-seat church formed by the sudden collision of concrete and brick orthogonal and curvilinear forms. Again, the materials came from the earth, but were used to communicate the more subtle message that life is full of opposites and dissonances. The opposing forces don't seem to fit together, but in the end they do.

The University Reformed Church in Ann Arbor, Michigan (1963), seems to be made of air—quite a feat considering the weight of its concrete. The church is actually defined by light, as is most of Birkerts' architecture.



Early sketches, University Reformed Church.



Church of St. Bede, Southfield, Michigan

He brought light inside indirectly through stiffening fins that acted as light boxes. The source is not immediately apparent, but as the walls are washed with the diffused light, one senses the mystery and subtlety the architect believed was appropriate in a church.

Light and form evoke strong responses when people see the architect's model of the unbuilt Cathedral of the Most Blessed Sacrament renovation (1980). The concept was to insert a gentle, flowing space into an existing, formal church in Detroit. The new space would not have touched the old.

"It's the contrast between the dogmatic and the loose that people seem to

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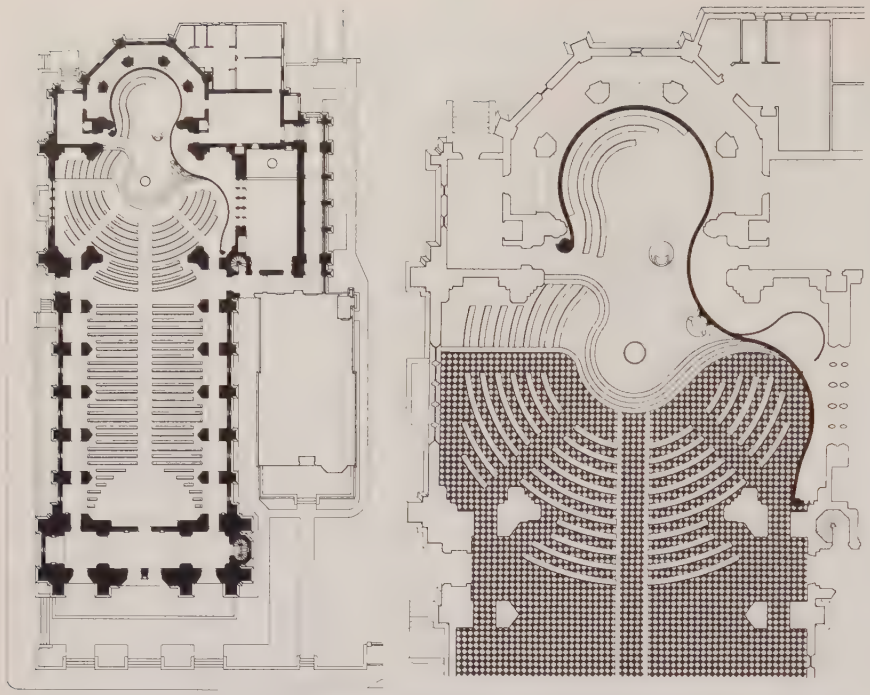
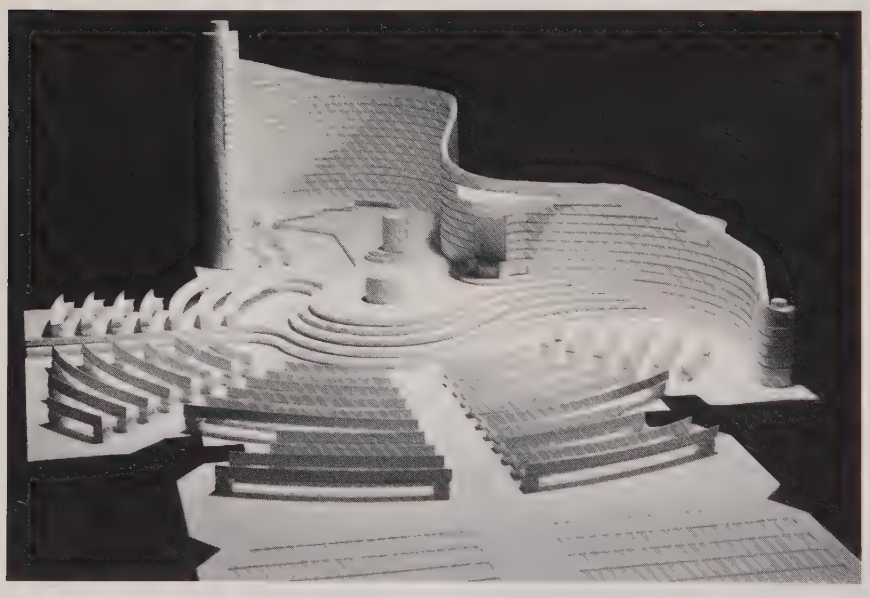
All churches represented in this article are by Gunnar Birkerts and Associates, Inc., Architects



Cathedral of the Most Blessed Sacrament renovation, Detroit, Michigan (above and below).



like," Birkerts said. "The new parish space is so cuddly in that frozen Gothic. There is something tranquil there, like a protected womb."

It may be that the congregation will never feel the safety of this space. Thirty Roman Catholic churches in Detroit were closed in the last two years, and many more face closure.

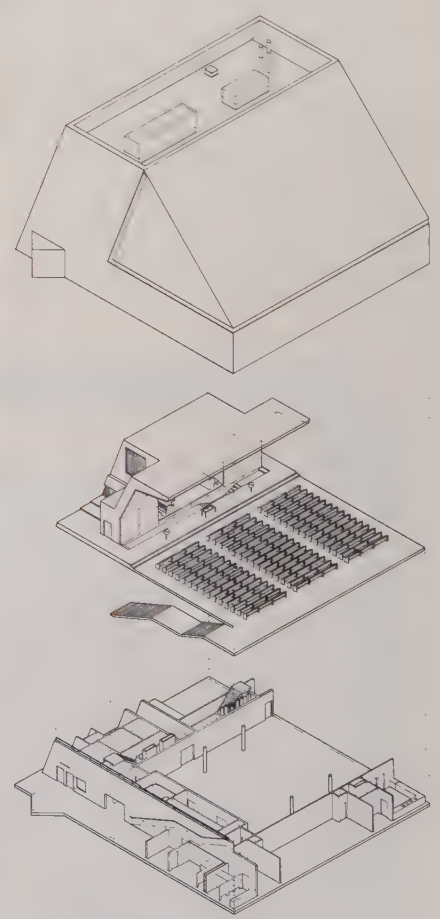
At Calvary Baptist Church in Detroit (1974), Birkerts brought water inside in a delightfully unsubtle way. It runs like the River Jordan across the width of the sanctuary. He reflects the water, magnifies it and places it at the center of the religious service. The enormous inclined and faceted mirrored wall surface brings the symbol that is central to Baptist beliefs directly to this exuberant Detroit congregation.

He has won many awards for these churches. Critics have praised his explorations of light, materials, geometry and metaphor. And yet the Birkerts churches I find the sweetest are the two open air chapels he designed. They are appealing because for once he was free of the encumbrances any building brings to the architect.

His hand was light when designing these spaces. Unless you look closely, you would not notice that a man had rearranged nature. Both grow straight from the earth. Air and water find no barriers, and yet they are architecture in every sense. It is simply defined by the trees.

The chapel completed last year (1989) on Lake Huron's Drummond Island rises out of a stand of oak and maple trees. The architect's ascending, rough stand of eight-by-eight posts symbolizes the path to Golgotha, the hill near Jerusalem that Jesus climbed before he was crucified. The stations are marked by bronze medallions on the oak posts. The chapel was designed for Thomas Monaghan, the founder of Domino's Pizza and an active member of many Roman Catholic organizations.

In 1972 Birkerts designed an outdoor chapel for his Latvian countrymen in Three Rivers, Michigan. Standard square oak timbers were arranged in the forest



Exploded axonometric, Calvary Baptist Church, Detroit, Michigan

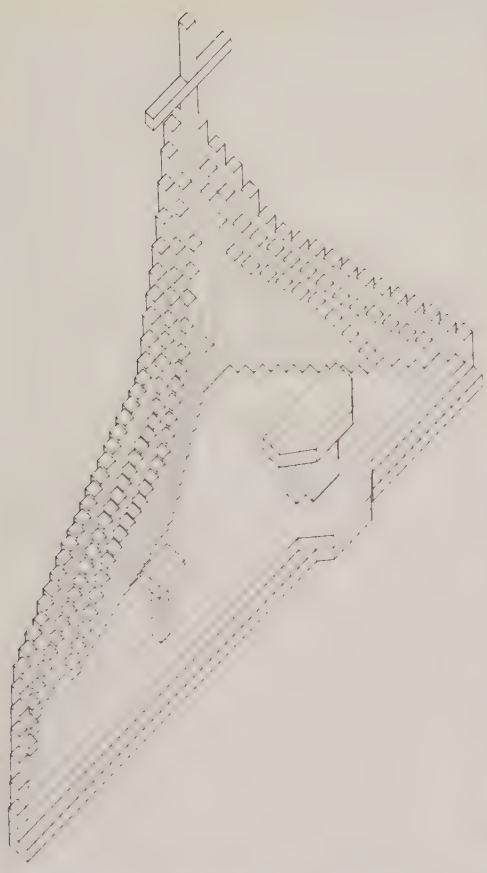
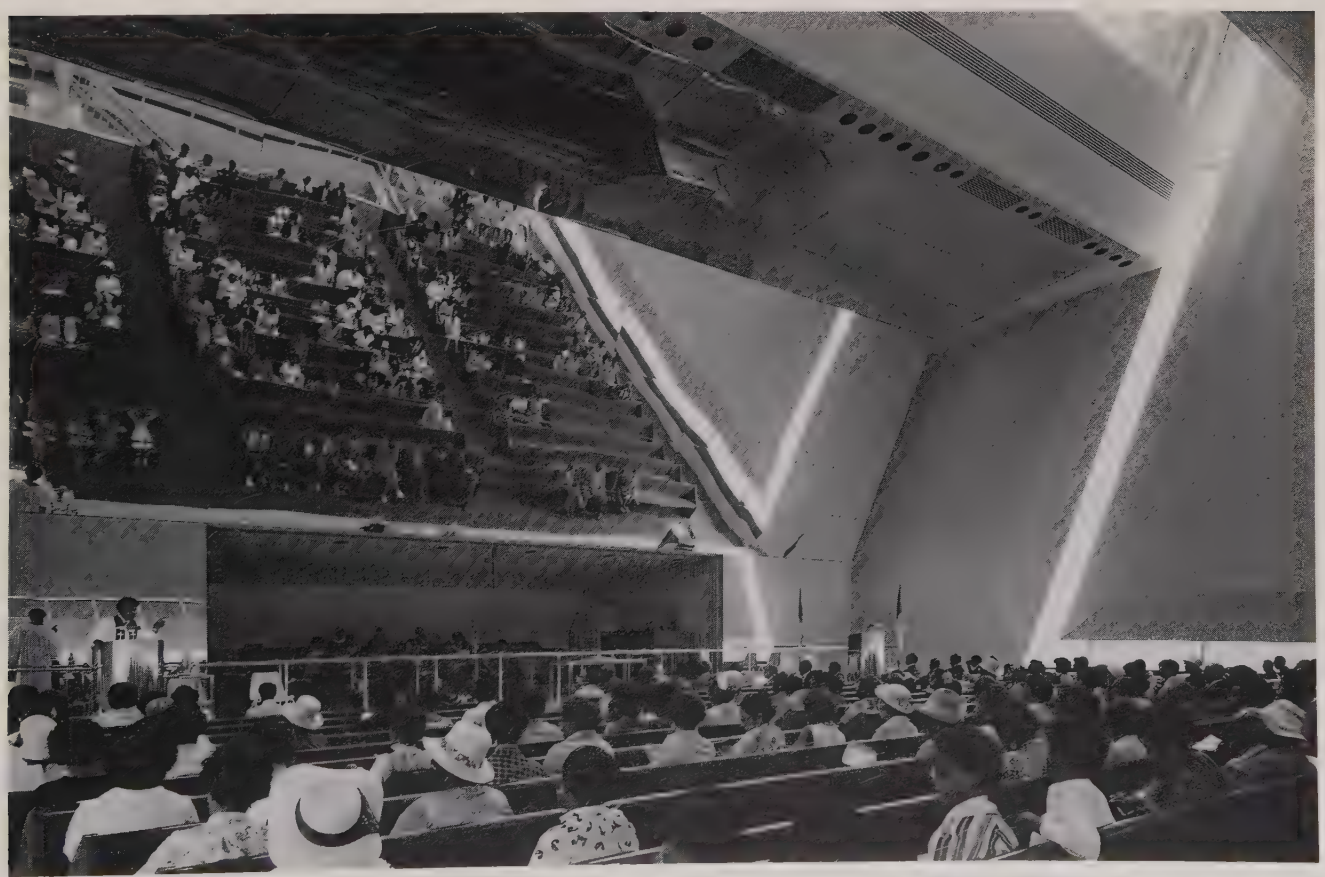
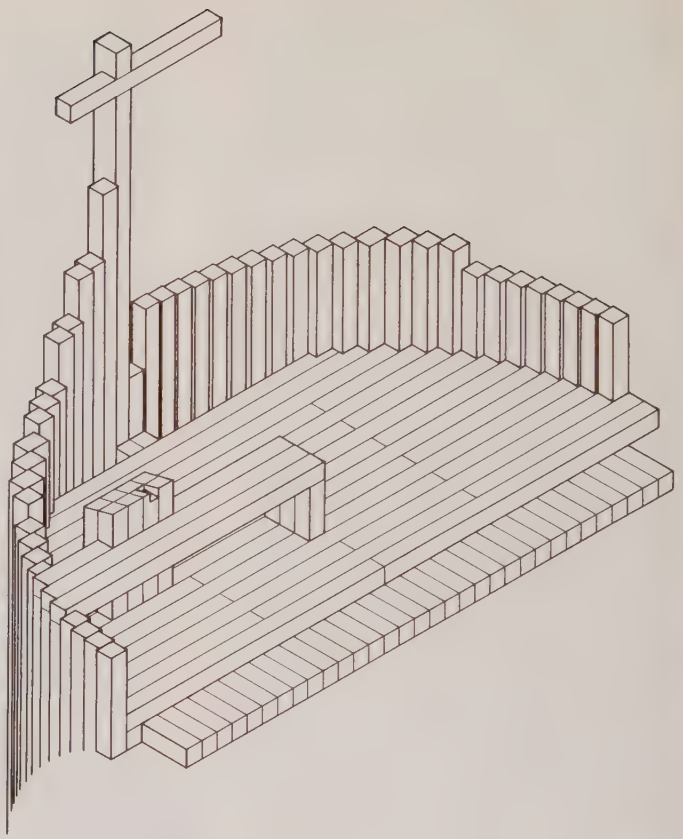


Photo by Balthazar Korab Ltd

Outdoor Chapel, Drummond Island, Michigan



Calvary Baptist Church, Detroit, Michigan.

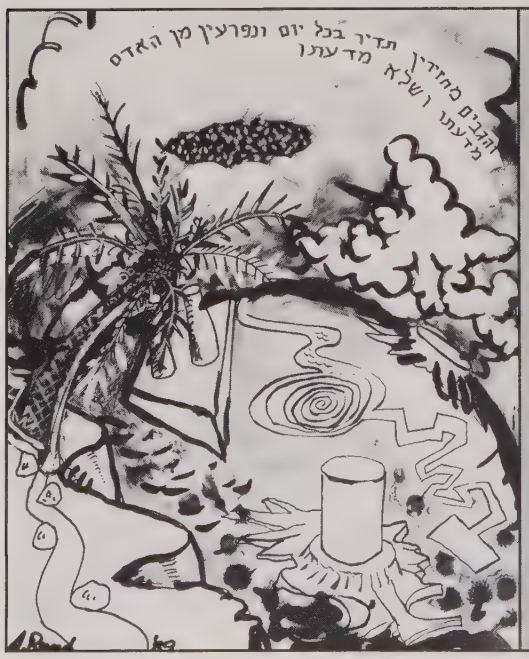


Outdoor Chapel, Latvian Center, Garezers, Three Rivers, Michigan.

to reflect the somewhat austere character of the Lutheran congregation. "It was a wonderful opportunity to design symbolic, functional sculpture that had its basis in nature and people, not high technology," the architect wrote.

One senses that Birkerts is fond of these places that are only slightly less wild than the forests that surround them.

"They are ready-made cathedrals," he said recently. "There are not many of those spaces left in the world."



There are no gardeners here!
We have broken the world and cannot fix it.
We have torn the planet apart, ripped open its ceilings and reassembled every lake, forest and river, while grinding away at trees, mountains and the very earth where once there was strength for renewal.

This garden was always only a work-in-progress, awaiting our hands to tend and care for it.
Now, like estranged lovers, we may never grow the planet green again. We may never know this garden was only given in trust to teach us that to affirm the world and ourselves is to complete the work and transform both.

—Robert Mills

ROBERT MILLS *is editor of the* NATAJOURNAL, *published by the National Association of Temple Administrators, an affiliate of the Union of American Hebrew Congregations. He lives in Chicago and devotes any extra time to writing poems related to life and faith. Artist* ARCHIE RAND *is director of the Hoffberger School of Painting at the Maryland Institute of Art. His work appears in a number of synagogues in the U.S. and Israel.*

A WAGER FOR TRANSCENDENCE

Book Review by Richard A. Underwood

Real Presences by George Steiner. The University of Chicago Press, 5801 Ellis Ave., 4th Floor, Chicago, IL 60637, 1989. 236 pages, with index.

Whenever a new book by George Steiner is published, I read it. I read it with the expectation of being deeply informed and surprised. I have never been disappointed in these expectations and I must say that *Real Presences* is no exception.

Over the years, Mr. Steiner's works on language, criticism, drama, literature, the Holocaust, philosophy, and aesthetics have become a veritable library on some of the most vexing issues in 20th century thought and crisis of the Western tradition.

In addition to his publishing career, Mr. Steiner has very impressive university affiliations: he is Extraordinary Fellow of Churchill College, Cambridge, and Professor of English and Comparative Literature at the University of Geneva. In this country he has taught at Chicago, Harvard and Princeton. He also writes book reviews for *The New Yorker*.

In spite of these credentials (or, on the contrary, perhaps *because* of them), Mr. Steiner is something of a maverick. This quality (which for me, at least, is a positive one) is particularly manifest in the book under review. In this book, the author undertakes to explore the question of the *meaning of art* (in all of its expressions, including music) in the context of the 20th century nihilism Nietzsche prophesied in the 1870s and 1880s as the aftermath of the "death of God." The maverick quality of Mr. Steiner's authorial persona is revealed by the fact that his passionately reasoned argument is directed against the grain of the most penetrating and powerful intellectual-philosophical-critical lineaments of post-modern thought.

The fundamental argument of the book is an attempt at nothing less than restoring the credibility of the traditional belief that art has a revelatory function—that of revealing a Transcendent Presence beyond the art-work itself. This overall intention of the book is communicated ironically in the title: *Real Presences*. Obviously this is an allusion to the doctrine of the Real Presence in the mystery of the Holy Eucharist associated with the Christian scholastics of the Middle Ages. This is not to say that Mr. Steiner's argument is a capitulation to or a recapitulation of the Aristotelian-Thomistic metaphysics of substance. It is to say that the appeal is to a powerful metaphor in the tradition, and that this appeal prefigures what the author will come to articulate as his "wager on transcendence."

The direction of Mr. Steiner's argument is set up at the beginning by a marvelous polemical device. The opening paragraphs are so succinct and so effective in announcing the author's intention, that I quote them in full:

> We speak still of "sunrise" and "sunset". We do so as if the Copernican model of the solar system had not replaced, ineradicably, the Ptolemaic. Vacant metaphors, eroded figures of speech, inhabit our vocabulary and grammar. They are caught, tenaciously, in the scaffolding and recesses of our common parlance. There they rattle about like old rags or ghosts in the attic.
>
> This is the reason why rational men and women, particularly in the scientific and technological realities of the West, still refer to "God". This is why the postulate of the existence of God persists in so many unconsidered turns of phrase and allusion. No plausible reflection or belief underwrites His presence. Nor does any intelligible evidence. Where God clings to our culture, to our routines of discourse, He is a phantom of grammar, a fossil embedded in the childhood of rational speech. So Nietzsche (and many after him).
>
> *This essay argues the reverse.* (my emphasis)
>
> It proposes that any coherent understanding of what language is and how language performs, that any coherent account of the capacity of human speech to communicate meaning and feeling is, in the final analysis, underwritten by the assumption of God's presence. I *will put forward the argument that the experience of aesthetic meaning in particular, that of literature, of the arts, of musical form, infers the necessary possibility of this "real presence."*

The conflict of this intended argument with the materialistic, secularistic, scientific predispositions and theoretical underpinnings of contemporary advanced industrial civilization could hardly be clearer. Thus it is that many readers and reviewers have found Mr. Steiner's book to be something of an anachronism, while others have found it to be pretentious as well, both camps seeing the book as a futile attempt to breathe life back again into the corpse of a moribund tradition. I myself find it a creative attempt to re-vision the tradition in light of various post-modern endeavors to write the obituary of Western culture in the classical mode.

The bare outline of the book's argument can be summarized as follows.

In Section I, "A Secondary City," it is argued that we have become inundated by words about words, by journalistic reviews and commentary (which makes this reviewer somewhat self-conscious in writing this review!). The implicit indictment here applies also to the "city " of the university, whose professionalization and bureaucratization have become so

RICHARD A. UNDERWOOD *is a professor of religious studies at the University of North Carolina, Charlotte.*

embedded in the humanities and the liberal arts that their function of defining and re-defining the human condition and contributing to the building of a "habitable home" has become secondary to the professionalistic task of trying to legitimize and/or de-legitimize texts. Secondary cities are cities where words about words are given the highest value. In Steiner's own words:

> . . . Everywhere around us, at this period in Western culture, the aesthetic shows signs, and more than signs, of being "academic" . . . . The Byzantine dominion of secondary and parasitic discourse over immediacy, of the critical over the creative, is itself a symptom.

This symptom is manifest in what he calls a craving for "remission from direct encounter with the 'real presence' or the 'real absence of that presence', ... We seek the immunities of indirection." He is talking here about the secondary city of academic culture. A contrary position might be argued with regard to mass culture: It is boredom with the secondary that leads to such excesses as drug abuse, the Dionysian extravagances of rock music, the yearning for a new age dawning, the development of encounter groups and consciousness raising exercises, the rise of charismatic religious experience. Perhaps the clinical detachment of the academic culture needs to be infused once again with the dimension of celebration and enchantment as it was in the Academy of Plato and Marsilio Ficino.

Section II is entitled "The Broken Contract." The contract referred to is the covenant between word and world that has informed the Western "phenomenology of saying" since the time of the ancient Hebrews and the pre-Socratics in Greece. Mr. Steiner calls this an "indispensable relation of saying to the presence and otherness of being and the world." This includes "the tenor of *trust* which underlies, which literally underwrites, the linguistic-discursive substance of our Western Hebraic-Attic experience."

This contract between Logos and World has been broken, Mr. Steiner argues, in the sixty-year period between 1870 and the 1930's. Concerning this "broken contract," he says: "It is this break . . . which constitutes one of the very few genuine revolutions of spirit in Western history, and what defines modernity itself." It is in the context of this break that the author raises anew the question of meaning, the meaning of meaning, as this relates both to text and art-work.

Finally, in Section III ("Presences"), Mr. Steiner begins to develop what he calls his "wager of transcendence" and the corresponding principle of "verification transcendence." The allusion in both instances is to the Augustinian-Pascalian tradition involving "faith seeking understanding" and "wager" as a method of *risk* that challenges the domain of the logic of demonstration. In Blaise Pascal's terms, this links George Steiner's aesthetic theory with "l'esprit de finesse" rather than with "l'esprit de geometrique."

This third and final section is where Mr. Steiner must "deliver the goods," so to speak, on his promise in the opening paragraphs of the book where he writes that "the experiences of esthetic meaning" in literature, the arts and musical form are to be underwritten (at least it will be so argued) by the assumption of God's "real presence."

Mr. Steiner admits that the argument cannot be "clinched." He admits his attempt may be a Quixotic tilting at windmills. He knows that only those who share his presupposition may be moved by his argument about art and "real presence." This is one of the reasons he develops his argument in terms of the vocabulary of "wager" and "trust."

One of the key moments in the final sequence of Mr. Steiner's essay involves a reference to Wallace Stevens' poem, "Anecdote of the Jar": "I placed a jar in Tennessee/ And round it was, upon a hill./ It made the slovenly wilderness/ Surround that hill./ The wilderness rose up to it./ And sprawled around, no longer wild./ The jar was round upon the ground/ And tall and of a port in air./ It took dominion everywhere./ The jar was gray and bare./ It did not give of bird and bush,/ Like nothing else in Tennessee." The "jar" of course is a cultural-human artifact and "placing" it is what transforms wilderness into landscape, into a microcosm. But the placing of the jar is a response to the "being" of that wilderness, it is a creative act in response to something already primordially there. The hint Mr. Steiner is giving us, I think, by referring to Stevens' poem, is this: "real presence" is, too, a "jar"—it is a creative image, a profound fiction (something made), and artifact of the imagination which helps to bind the art-work and the world into a meaningful "covenant."

This hint is, I think, more fully developed when Mr Steiner asks, in a paraphrase of the "ontological question" (namely, "Why should there be something and not nothing at all?"): "Why should there be art, why poetic creation?" He follows this question with a paragraph that is one of the most provocative in the entire essay:

> The teeming prodigality of the phenomenal world, its inexhaustible deployment ("thereness") of sensory, communicative energies and forms is such as to saturate even the hungriest appetite for perception, even the most ample capacities for reception. The colours, metamorphic shapes and sonorities of the actual exceed immeasurably human capacities for registration and response . . . Why, then, art, why the created realm of fiction? . . .
>
> I can only put it this way (and every true poem, piece of music or painting says it better): there is aesthetic creation because there is *creation* . . . The core of our human identity is nothing more or less than the fitful apprehension of the radically inexplicable presence, facticity and perceptible presence, facticity and perceptible substantiality of the created. It is; we are. This is the rudimentary grammar of the unfathomable

I suggested at the beginning of this review that George Steiner was something of a maverick. Now, perhaps, the reader will see what I was attempting to convey. Imagine: a scholar and teacher of Mr. Steiner's eminence re-affirming, in this time of "drought," that art has a "revelatory function," that the creation of art-work is a rival-creation that makes sense only as response to a "real presence." Imagine suggesting, in a time such as ours, that all true art makes a "theological" statement. Imagine writing a paragraph such as the following at the end of a long and reflective essay on art in a time when Marxist, Freudian, Deconstructionist, Skeptical and Secular-Humanist readings are in the saddle of the academy:

> What I affirm is the intuition that where God's presence is no longer a tenable supposition and where His absence is no longer a felt, indeed overwhelming weight, certain dimensions of thought and creativity are no longer attainable. And I would vary Yeats's axiom so as to say: no man can read fully, can answer answeringly to the aesthetic, whose "nerve and blood" are at peace in skeptical rationality, who are now at home in immanence and verification. We must read *as if*.

George Steiner is *truly* an "extraordinary fellow"!

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THE POETICS OF GARDENS

Reviewed by Charles Pohlmann

The Poetics of Gardens by Charles W. Moore, William J. Mitchell and William Turnbull, Jr. The MIT Press, 55 Hayward Street, Cambridge, MA 02142, date? London, England. $35.00 hard cover.

"A garden is a grand teacher. It teaches patience and careful watchfulness; it teaches industry and thrift; above all, it teaches entire trust."

—Gertrude Jekyll
Pleasure in a Garden

Photo © 1989 by the Museum of Fine Arts, Boston

An authentic Japanese garden constructed at the Museum of Fine Arts, Boston, opened to the public on October 25, 1988. Named "Tenshin-en" or The Garden of the Heart of Heaven, it was designed by Kinsaku Nakane of Kyoto, the leading landscape architect in Japan, who says, "The idea behind this landscape is the re-creation of the essence of mountains, the ocean, and islands in a garden setting, as I have seen them in the beautiful landscape of New England."

Visitors may wash their hands at the water basin ("chozubachi"), purifying body and mind as preparation for contemplating the garden. After viewing the garden from the stone terrace, visitors may leave by the stepping-stone path to the Japanese gate, spiritually refreshed and renewed. Above, a view of the roofed gate, "kabuki-mon," built in Kyoto of Japanese cypress.

This document is a teacher. From the ascent of the sacred mountain of Meru in Hindu Asia to the cave sanctuary of Shiva (its built counterpart—the miniature temple at Pandrethan, near Srinagar, Kashmir).

To the descent into Death Valley, in California, a collection of diverse and astonishing geological freaks with its magic center at the lowest point.

From the straight line axial progression of the vast four walled, rectangular enclosures of Beijing, China.

To the meandering paths, of Stourhead Garden, England, exposing one delightful scene after another (much poetry here), this narrative is of pilgrimage to many of the great gardens of the past.

The geography is world wide—including Japan, China, Tibet, Italy, Spain, France, England, North America.

The scale ranges from the miniature dry rock garden of Ryoan-ji, Kyoto, Japan, to the vastness of central Australia with the rock of Uluru.

The built—the Alhambra, Spain.

The unbuilt—(the hand of God?), the Stone Forest in the southwestern province of Yunnan, China.

A whimsical touch to this vastness of scope might have included a visit to Antonio Gaudi's Guell Park in Barcelona, Spain.

The pilgrimage begins with a thoughtful discussion of the ingredients and components which make up the place of landscape. The lay reader should be alert to the idea that the usual conception of garden is greatly expanded here.

Components include mountains, water (in forms of lakes, rivers, streams, ponds), trees, clearings, breezes, sunlight and shadows.

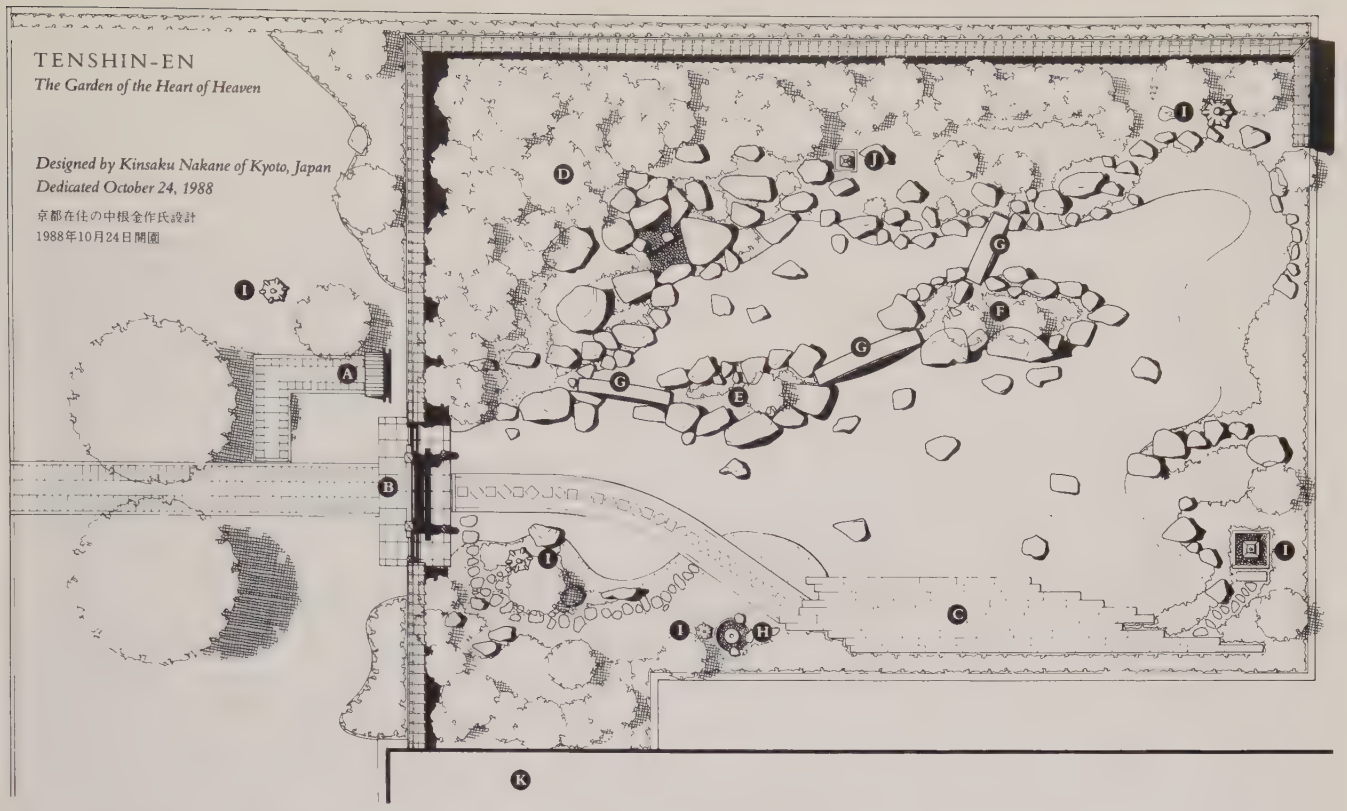
The role of the designer has been to coordinate and shape an orderly, formal paradise or to provide an interlock with nature, apparently casual but according to formula.

The notion of a garden as objects and space with rigidity and yielding elements complementing each other is a prevalent idea of the book.

The shaping interlocks floor, landmarks (statues, summer houses), edges, enclosures, ceilings, openings, connections (pathways), climate, use of water, sunlight, sounds, scents and not in the least, the tending.

This is a text book. The line drawings

CHARLES POHLMANN *is a practicing designer and consultant in Minneapolis, Minnesota, devoting a major portion of his time to the planning and development of spaces of worship—new and renovated.*



Tenshin-En (The Garden of the Heart of Heaven). (A) *information board;* (B) *gate;* (C) *terrace;* (D) *Mt. Sumeru with dry waterfall;* (E) *Tortoise Island;* (F) *Crane Island;* (G) *bridges;* (H) *water basin;* (I) *lanterns;* (J) *pagoda;* (K) *North Gallery.*

Photo © 1988 by the Museum of Fine Arts, Boston

Granite bridges like Tortoise Island and Crane Island to the "mainland" in Tenshin-En.

which accompany the text are thin but legible and very poetic in themselves. They appear only to support the text. The overview perspectives are most informative. If only they could be at larger scale. Likewise, the photographs are small and set up on a modular system. If only a few enlargements of selected details to add graphic interest.

The pilgrimage to about two dozen great gardens of this world is truly the heart of the book as the authors indicate.

Four categories of use—"of how we dispose ourselves to interpret and enjoy places" are established for our travelogue. Descriptions are clear, concise and architectural although brief. These categories are loosely arranged around the ideas of settings, collections, pilgrimages and patterns.

The unexpected brevity of the description of the intriguing city gardens of Isfahan, in Iran, is no doubt due to limits of accessibility.

A brief chapter describing the American experience follows. The cemetery park, the automobile parkway, the golf course and the National Park system are major contributions. Omitted—a growing number (though much smaller in scope) of public urban sculpture gardens—examples include the garden at the Sheldon Art Gallery in Lincoln, Nebraska, the garden at the Museum of Modern Art in New York, both are early forms. More recent is the large urban Minneapolis public sculpture garden located near the Walker Art Center, a successful collaboration between private and governmental agencies.

The needed whimsy is found at the conclusion with the delightful colloquies between the B.C. Greek author Lucian recording conversations between famous historic personages as they resolve a series of current garden design problems. A most fitting and light hearted conclusion.

The main purpose of a garden is to give its owner the best and highest kind of earthly pleasure

—Gertrude Jekyll
Pleasure in a Garden

A FELLOWSHIP SUNKEN GARDEN

By *Richard Bergmann with Edward R. Danks*

In 1987 the Noroton (Connecticut) Presbyterian Church selected the firm of Richard Bergmann Architects of New Canaan, Connecticut, based on the design idea submitted to solve the high ground water problem that had plagued the church from the time of its dedication in February 1953.

The large brick edifice in Darien at the corner of Route 1 (the old Post Road) and Noroton Avenue had been built on what once had been a farmer's field, replete with springs and crossed by disintegrating underground drains. The result had been frequent flooding of the parking-lot and basement area, where the church's Fellowship Hall was located. Dimly lighted by small, high-up basement windows, the Hall had a dank, unpleasant atmosphere, not at all congenial to fellowship gatherings.

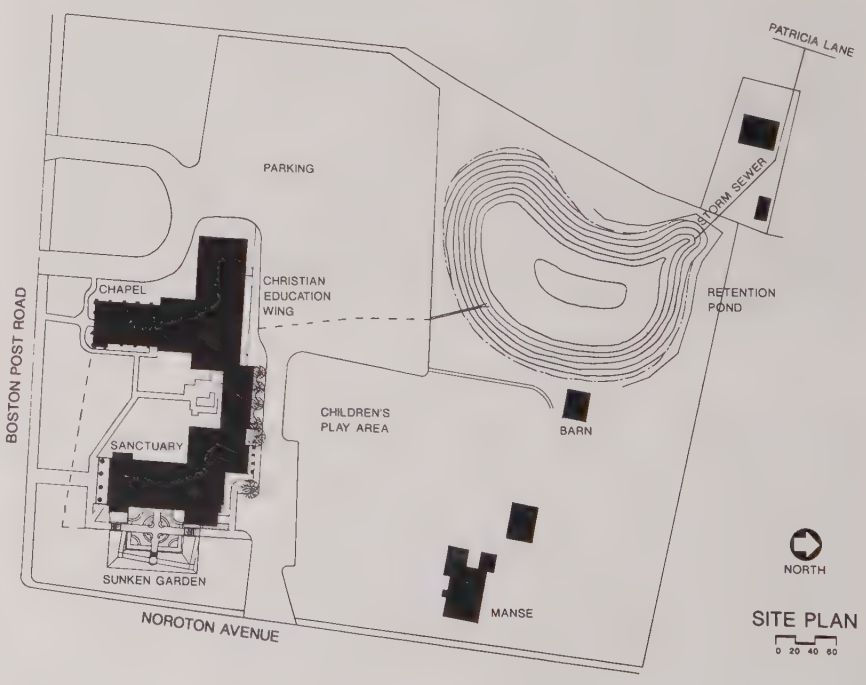
Our design was chosen because it was a landscape scheme that included a retaining pond and a sunken garden that would lighten the Fellowship Hall with an outward reach through the garden to draw the public to the church grounds and facilities. Recently, in our design of an addition to St. Michael's Lutheran Church in New Canaan (built in 1833 as an Episcopal church), we had allowed space for a circular garden, and our design for additions to the First Congregational Church at Woodbury, Connecticut, had included a sunken garden. But the solution of the Noroton Church's problem was considerably more complex than that needed by the Woodbury Church.

The architect's first task was to reduce the high water table, thus providing the solution to water penetration into the basement. The existing storm system was too small to handle the flow of water during major storms, and so a half-acre retention pond was designed north of the church and its parking lot, that would become a wildlife sanctuary as well as meeting storm requirements by emptying into the town's storm drains. With the pond dug, the old drains on the church site were intercepted by a new 15-foot deep gravel-filled trench and 18-inch diameter perforated drain pipes leading away from the basement to the retaining pond. Today, the pond is truly a wildlife sanctuary, with banks planted with meadow grass and cranberry, elder berry, blueberry, and cherry bushes attracting several kinds of waterfowl with a screening of white pine to encourage nesting.

We conceived the idea of a sunken garden as an additional part of the solution for the constant water penetration problem. The main purpose of the garden was to open the Fellowship Hall to the exteri-

RICHARD BERGMANN, FAIA, *a native of Milwaukee, Wisconsin, studied at the University of Illinois where he received his degree in architecture with advanced studies at University of York's Centre for Conservation Studies, England. He is principal of Richard Bergmann Architects, New Canaan, Connecticut. An elected member of The College of Fellows of the American Institute of Architects, he is interested in pursuing work that bridges landscape and architecture. He was a winner in the 1989 Connecticut AIA Architectural Drawing Competition (First Congregational Church of Woodbury).*

THE REVEREND EDWARD R. DANKS *received an A.B. degree from Houghton College and a B.D. degree from Princeton Seminary. He served for 14 years as senior pastor of the First Presbyterian Church of Burbank, California, and in 1977 returned to the East Coast as senior pastor of the Noroton Presbyterian Church of Darien, Connecticut.*



Site plan.

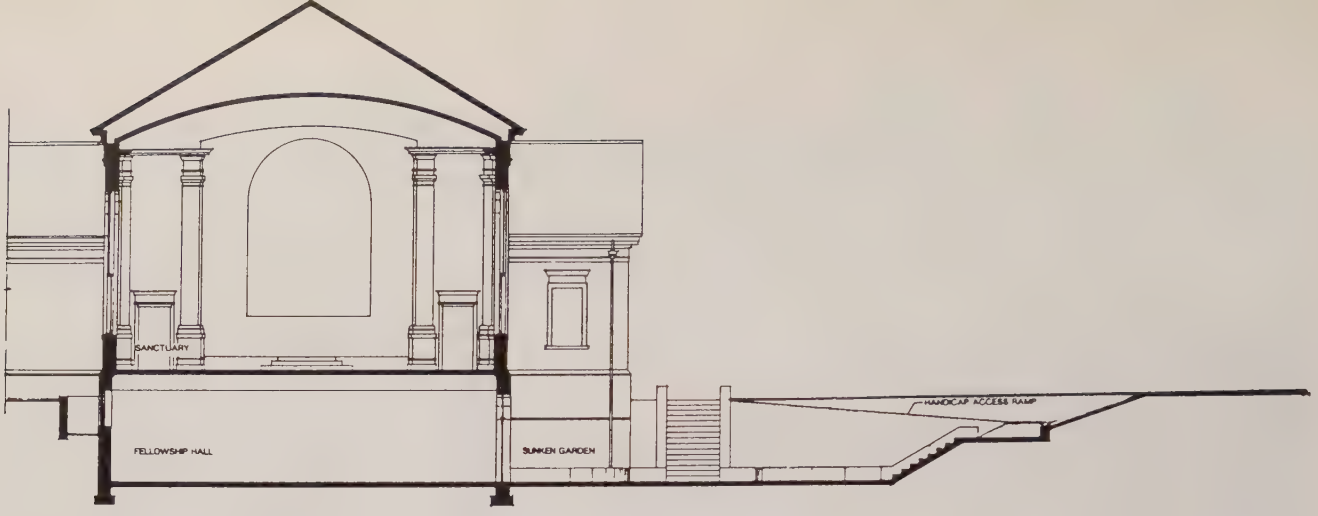
or, necessitating an excavation on the east to a depth of nine feet. This done, and curtain drains installed around the building below the basement level, the small basement windows were replaced by cutting through the 16-inch concrete foundation wall and installing three pairs of French doors with transoms so that the Fellowship Hall became a well-lighted cheerful, dry area. It also involved refacing basement wall with brick veneer to match the existing brick.

The sunken Fellowship Garden was designed in the form of a Celtic cross, a primary symbol of the Presbyterian Church, and measures 100 x 65 feet. The raised planting beds, accent circles, and retaining walls provide seating when the Garden is in use for religious or community activities. Brick and blue-black concrete paving as well as grass provide color and texture underfoot. Handicapped access was integrated into the terraced berm that leads into the Garden, because this was one of the principal concerns when the renovation was being considered. The 16-inch-high wall can seat up to 120 persons and has become a perfect place to enjoy a bag lunch on balmy summer days. In the winter, the Garden becomes a "snow sculpture, providing visual delight from the various new windows that look out on it."

Site lighting was purposely made low-key by casting the light fixtures into the concrete seating elements and into the side walls of the stairs. These lights pro-

Noroton Presbyterian Church, Darien, Connecticut. (Before sunken garden.)

Sunken Garden (Fellowship Garden), Noroton Presbyterian Church. Sunken Garden and ramp provides only means of handicap access to Fellowship Hall area and kitchen. Ramp integrated into and a part of the garden design



SECTION THROUGH SUNKEN GARDEN & CHURCH

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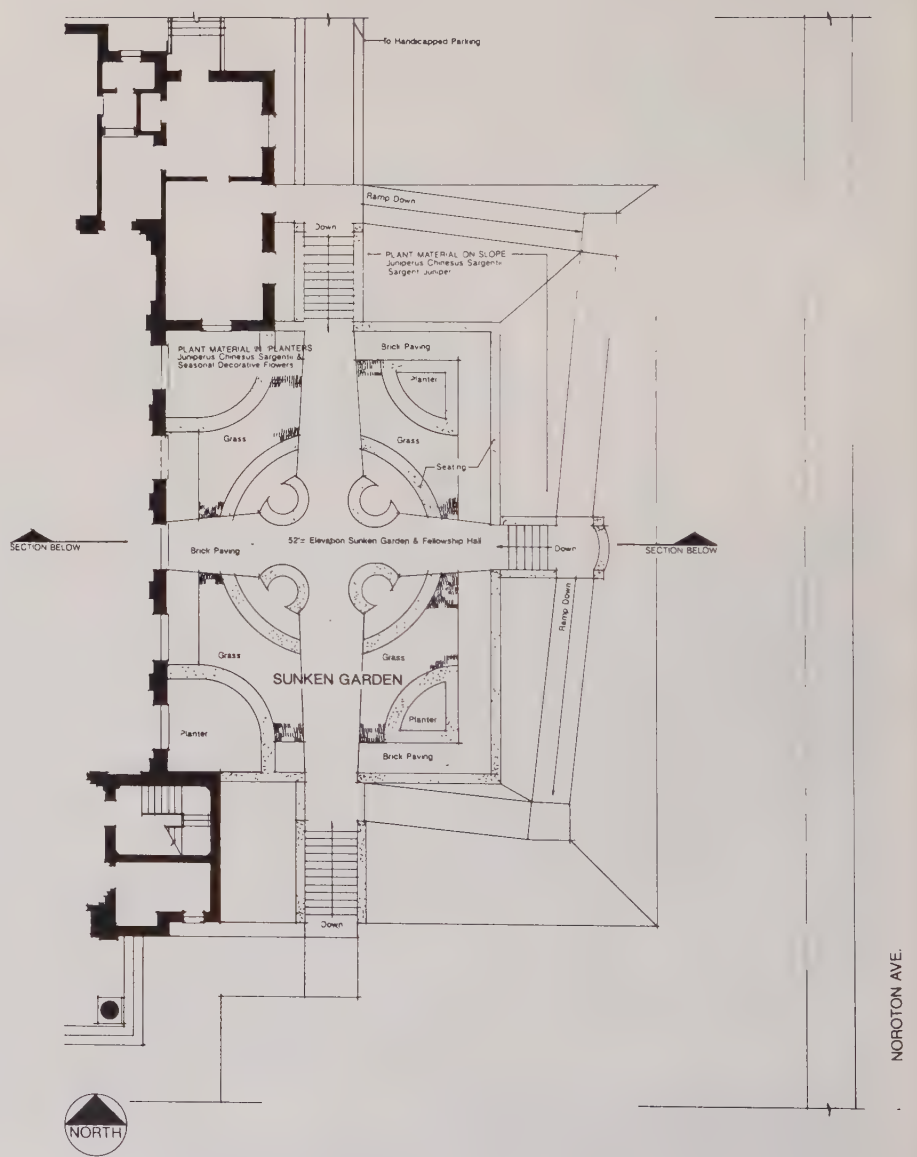
Section through Sunken Garden and church.

vide a low level wash of light on the walking surfaces, while light spilling from the windows of the church and from the ambient street lighting complete the scheme. The whole project is special in that it has made the unattractive Fellowship Hall into a welcome, bright, and cheery space and has added a new dimension to fellowship activities.

Recently, the Rev. Edward Danks, the Church's pastor, wrote "The Garden and Hall express belief in the 'Koinonia' of God's people brought together in the Spirit of Jesus Christ. The fact that the Hall now reaches outdoors expresses the church's commitment to a ministry of active, caring outreach to the people of its community. Sensitivity to God's creation and recognition of God as Creator are expressed in the retaining pond's design as a wildlife preserve with rustic landscaping, as well as meeting storm drainage code requirements."

Our design was one of nine Connecticut projects awarded a citation from the 1989 Public Space Program, cosponsored by the Connecticut Society of Landscape Architects/AIA and the Connecticut Society of Landscape Architects. The award ceremony was held in the Garden on September 14, 1989, and certificates of recognition were presented to Robert Bromfield, chairman of the church's Renovation Task Force, and the architect.

Plant material in the Sunken Garden: selected indigenous plants to give overall texture with low maintenance include Sargents junipers on sloping banks, spring bulbs, summer impatiens and Sargent crabapple in planters, and grass for portions of paved areas.



PLAN-SUNKEN GARDEN

SCALE 0 2 4 8 16

Photo by Eileen Colton

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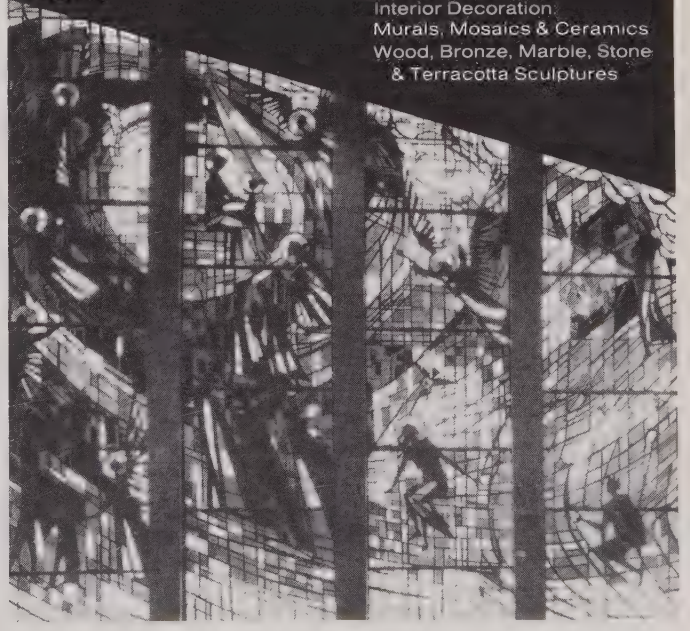

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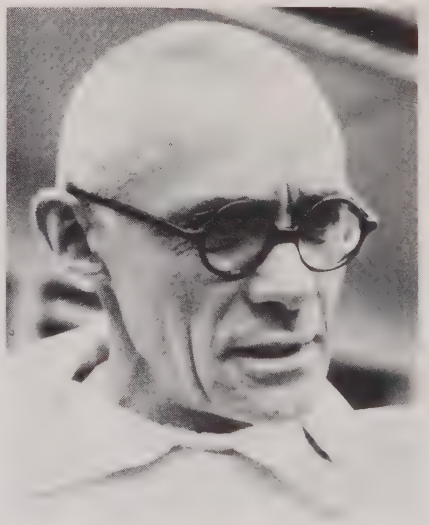
COUTURIER'S VISION

By Joanna Weber

Father Marie-Alain Couturier (1897-1954) was convinced of the transformative power of art. An artist himself, both before and after he became a Dominican priest, Couturier saw his vocation as nothing less than the total revitalization of the Church through its art forms. Considering the Church's art in the early twentieth century, he claimed that "a deeper, truer feeling for the sacred would banish from Christian life and Christian worship almost all the art that we [the clergy] are so fond of putting into them." The Church, he said, must constantly seek to reinterpret its timeless message through those dynamic forms which he called "true art." He insisted that the mere recycling of the art of the past could only lead to emptiness and death of the spirit. To counter this, Couturier spoke of the need to "cleanse the eyes," to educate one's sensibilities to be able to recognize beauty, and through beauty to see the transcendent. His vision for the Church was to commission the greatest artists of his time, those who could express the transcendent.

Couturier participated in the revival of sacred art in France through the commissioning of artists such as Léger, Chagall, Bonnard and Bazaine for Nôtre-Dame-de-Toute-Grâce at Assy and L'Eglise du Sacré-Coeur at Audincourt. He was influential in Matisse's work for the Chapel of the Rosary at Vence and Le Corbusier's architectural plans for the convent, Sainte-Marie de la Tourette near Eveux-sur-l'Arbresle and the pilgrimage chapel, Nôtre-Dame-du-Haut at Ronchamp.

Couturier's conviction that art was crucial to the life of the Church may seem ironic, given that much of art history is the history of the Church's art. Yet Couturier was keenly aware of the predicament of the Church in the modern age, where its waning influence was accompanied by visual stasis. The situation was such that liturgical art functioned independently of contemporary artistic expression. The forms still sanctioned by the Church had emerged from societies in which assumptions had prevailed which now no longer existed. The use of images in the medieval period, for instance, had succeeded in reinforcing the Church's undisputed authority. Though the Church no longer wielded this power, it perpetuated this illusion through derivations of previously successful forms. The objects resulting from such failed attempts at reviving old forms for a new society Couturier referred to as "kitsch." This "kitsch" art was symptomatic of a spirituality Couturier considered to be inadequate to the great demands of the time.



Father M.A. Couturier

Couturier's penetrating insight, accompanied by a conviction that a radical change was possible, was linked to the fact that Couturier himself was an artist. He had been involved in art throughout his life and had intended to pursue art as a career. Even after being wounded in World War I, he returned to drawing and painting, and had his first watercolor show in 1918. The following year, he went to Paris to study at the Academie de la Grande Chaumière. Couturier later joined the Ateliers d'Art Sacré, a workshop founded by Maurice Denis and Georges Desvallières devoted to renewing liturgical art. There he worked enthusiastically on church commissions including frescoes and stained glass windows.

In 1925 Couturier entered the Dominican Order. Though he was willing to give up his artistic pursuits, the Dominicans recognized and encouraged his talent, providing him with commissions throughout Europe. He continued painting his entire life. Yet he came to see his greater role as a catalyst for the overall spiritual renewal of the Church through art.

By 1935, Couturier had become vocal in denouncing the state of the arts in the Church. He resented the Church's indifference towards the quality of its visual material and architecture. His position was very unpopular, yet his dedication to what he considered to be a sacred cause continued. With Father Régamey, a fellow Dominican, he began publishing *l'Art Sacré* in 1937, a magazine intended primarily for clergy that dealt specifically with issues related to art in the Church.

His own thinking on this subject of art and the Church went through many changes. In 1937 he wrote "Picasso et les conditions actuelles de l'art chrétien"

JOANNA M. WEBER *is an associate in research at the Yale Institute of Sacred Music, Worship and the Arts, New Haven, Conn.*

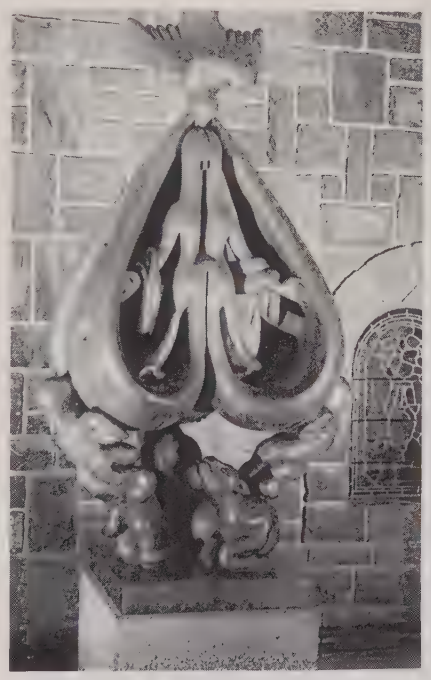
[Picasso and the Current State of Christian Art] in which he rejected abstract art as being inappropriate for the Church. Here he argued that abstract art was not "readable"; that it was inadequate in making the subject known, and that it mutilated nature.

In March 1939 Canon Devémy, chaplain of the sanitariums of the Plateau d'Assy, asked Couturier to direct the decoration of a church he was building with the architect Novarina in Assy, a small town in the French Alps. At the end of the year, Couturier left France for the United States to give a series of Lenten sermons at the French church Saint-Vincent-de-Paul in New York City, and to present conferences in Canada on the subject of art in the Church. The Assy project was temporarily halted; the outbreak of World War II in Europe forced Couturier to remain in exile in North America until August 1945.

His time in the United States and Canada proved to be a watershed for his thinking on the relation of abstraction and the sacred. This reevaluation was due in part to his involvement with New York's expatriate community. Couturier met Salvador Dali and Henri Focillon, and he developed a close friendship with the artist Fernand Léger and with the writer Julien Green. It was also at this time that Simone Weil sent him her famous *Lettre à un Religieux*. He frequently visited John and Dominique de Menil, friends from his Paris days, in New York as well as in Houston. Couturier joined Henri Focillon, Fernand Léger, Amédée Ozenfant and Ossip Zadkine in creating L'Institut Français d'Art Moderne. In addition, he still continued to do his own work, painting "The Stations of the Cross" for the Dominican sisters in Elkins Park, Pennsylvania.

In 1945, he wrote "Notes sur L'Abstraction" [Notes on Abstraction], in which he compared abstract art to music. Considering the religious quality of music, he came to believe that abstract art was also capable of being religious. He wrote: "Music proves that an abstract art form, i.e., non-representational, can have religious value. This therefore implies that a reference explicitly outside the order of sacred realities is not necessary, that the religious values, the religious or profane character of a work stems from the work itself, its substantial elements. In music, this is true for the quality of sounds and rhythms. Why could this not also hold for colors and lines in paintings?" Indeed, he

Tapestry by Lurçat at Nôtre-Dame de Toute Grâce.



Bronze by Lipchitz at Nôtre-Dame de Toute Grâce.

Rouault's "Le Christ de Pitié" at Nôtre-Dame de Toute Grâce.

came to believe that abstract art could be purer, and therefore more spiritual than representational art. "If there is anything which interferes with the religious character of works (interfering with the transference of forms from the natural realm to the sacred realm), it is the carnal and all the ties of sensuality which attach us to the realities of nature. In this sense, it is naturalistic art, realistic art which is implicitly anti-religious, while abstract art, cut off from these ties, already, to a certain degree, participates in spiritual liberty, a detachment which predisposes this transference and the expression of sacred realities."

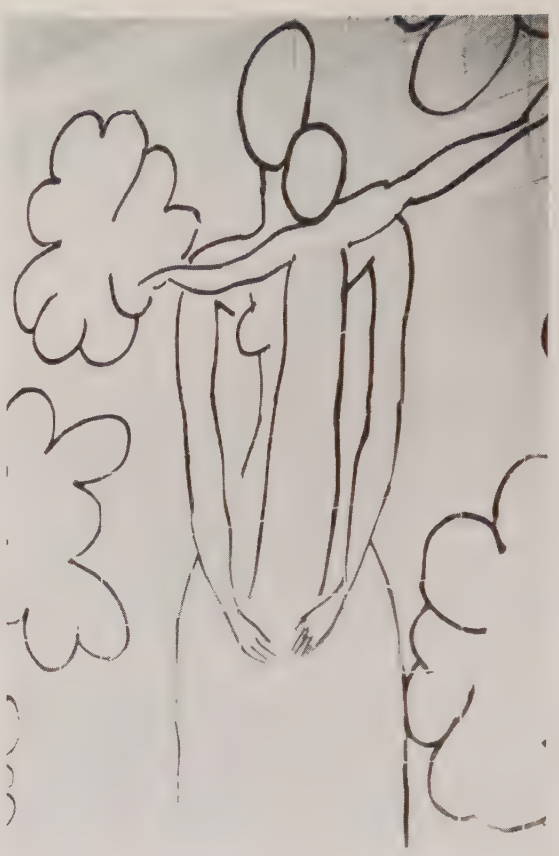
For Couturier, sacred realities occurred "in the presence of" something grasped through the senses; he underscored the importance of physical objects and their environment. He harked back to the Church's own historical awareness that the church building itself and its decoration shaped the quality of worship. He took seriously the building's visual impact, which he knew conveyed a spiritual message long before words

were spoken. But he also insisted that the church building was not, and should not become a mere showcase for works of art. Instead all aspects of the Church should, through purity of form and beauty, express the mystery of the Incarnation.

Much of Couturier's commissioning activity occurred following World War II. Many French churches, including those of Audincourt and Ronchamp, had been destroyed and needed to be rebuilt. Decisions were needed with regard to how they should be built, and thus the time was ripe for Couturier to implement his vision of the role of art in the Church. His vision would no longer be a utopian possibility; it would become a reality for which history had literally paved the way.

When Couturier returned to France in 1945, he once again began work on the church of Assy. Before the war, Canon Devémy had secured Georges Rouault to do several stained glass windows,, and in 1943 he had also commissioned Pierre Bonnard to do a painting for the church. Upon his return, Couturier worked with Canon Devémy, appealing to individual artists such as Léger, Bonnard, Bazaine, Braque, Matisse, Chagall, Lipchitz, and Richier to do individual projects. Traditional church-related arts such as stained glass windows, painted panels, a cross, an exterior facade mosaic, sculpture and a tapestry were commissioned. But while these were traditional in function, the forms the artists chose deviated from the accepted, or recognized canonical visual church material. Assy brought about Couturier's earliest articulated presentation of his plan. Here the issues he had raised in *l'Art Sacré* took concrete form and his ideas and mission took shape. And as one might suspect, Couturier and Church authorities clashed sharply over this revolutionary plan. The subsequent "Assy case" established the polarities, clearly illustrating the Church's interpretation of the appropriateness of images in the Church versus Couturier's understanding.

While Couturier worked with Father Devémy on Assy, he also worked with the Diocese of Besançon on the Eglise du Sacré-Coeur, Audincourt. Audincourt had been bombed in World War II and the church destroyed. In 1949, the Diocese asked Couturier for guidance in commissioning great artists since they were reconstructing the church. Novarina, the same architect who designed Nôtre-Dame-de-Toute-Grâce Assy, designed this building. Couturier commissioned Léger to do a series of stained glass windows and Bazaine to work on the baptistry.



Interior of the Chapel of the Rosary, Vence, France—detail of Virgin and Child by H. Matisse.

Concurrently, Henri Matisse was staying at his home in Vence. The convent for Dominican sisters there was considering building a chapel. Sister Jacques, who had nursed Matisse many years prior, happened to be stationed in Vence and asked Matisse if he would consider decorating the Chapel of the Rosary. Matisse agreed, and Father Rayssiguier O.P. joined in the planning. Couturier was soon brought in on the project, working closely with Matisse, who conceived the entire design and decoration for the chapel.

Le Corbusier and Couturier had enjoyed a long friendship prior to working together on the Dominican convent near Evreux-sur-L'Arbresle, Sainte-Marie de la Tourette. In discussing the monastery with Le Corbusier, Couturier had suggested that he visit the Cistercian monastery, Le Touronet. He felt that this twelfth century monastery captured the essence of the monastic life. In their correspondence, Couturier explained the rules by which the Dominicans lived and even suggested some plans. The building which resulted does in part recall Le Touronet, was begun in 1953 and consecrated in 1960.

Ronchamp, which had also been bombed in the war, is in the same diocese as Audincourt and the leaders of the

Chapel, Nôtre-Dame-du-Haut at Ronchamp.

Besançon Diocese continued to respond to Couturier's vision. In 1950, Le Corbusier won the Ronchamp commission competition. Between August 1950 and September 1951, the three major Couturier-related churches were consecrated: Assy in August 1950, Vence in June 1951, and Audincourt in September 1951. He never saw Le Corbusier's work completed, but his involvement in all these projects is uncontested.

By 1953 Couturier's health had begun to fail. He died in Paris on February 9, 1954.

Couturier commissioned recognized contemporary masters regardless of their relationship to the Church. He referred to this as "betting on genius," genius being that freedom of spirit which knows no creed. In his article "La Leçon d'Assy," he declared: "We said 'every true artist is inspired. Already, by nature, by temperament, he is prepared, predisposed to spiritual intuitions. Could it not be the coming of the Holy Spirit which after all, blows where it will. And you will hear its movement but you will not know either when it comes and where it goes.' "

During the years following the war until death in 1954, Couturier brought new vision to the Church. Father Régamey, his colleague in this endeavor, referred to these years as "a springtime without a summer." Couturier hoped that the Church would speak once again in the language of the world. His struggle had not been an easy one: In his last years, he came under severe attack by Rome. Anticipating Vatican II, he consistently emphasized the incarnational nature of Christianity, the Spirit which refuses to be limited by encrusted traditions. "If we appealed to the greatest independent artists, it was not out of snobbery—because they were the most famous and the more advanced—but because they were the most alive, because in them, life, and the gifts and the greatest chances abounded. This is what will touch all, everywhere where the news of it reaches: Modern art's overflowing, violent and madly generous life was to be accepted, blessed by the holy, ancient and maternal Church? Offered to Christ as the greatest tribute? This is Assy's true lesson, its only lesson. But there also was the risk: One takes life where one finds it, and as life is.

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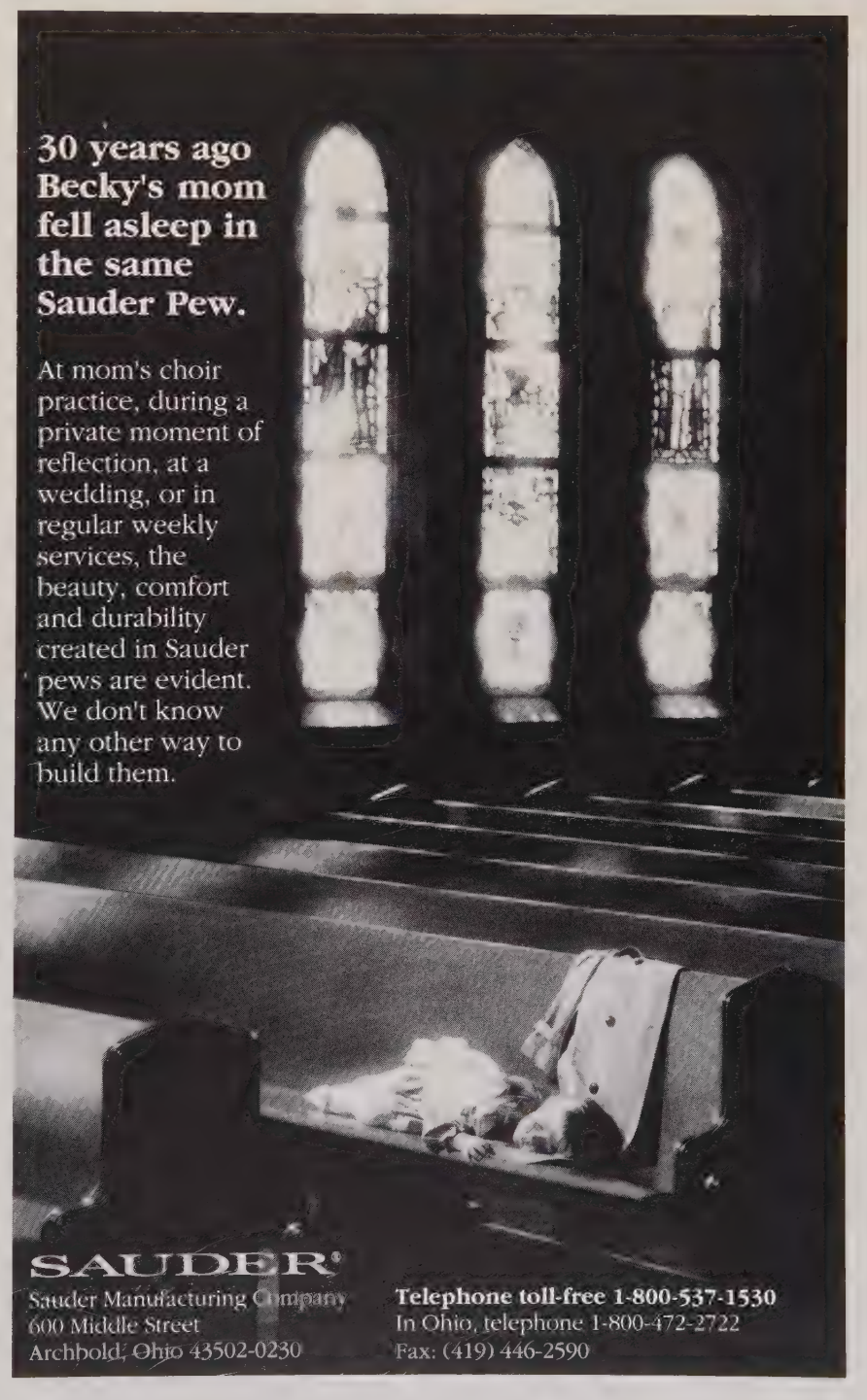
Fire-maker,
Lend your breath.
These greying
Coals
Still glow, but
Not enough
To warm your
Hearth.
Blow on them
So that we,
Guests
In your house,
Feel the good
Heat
Remove our
Deathly chill
And turn us
Toward each other
And to You.

—Joan R. Brewster

JOAN RYERSON BREWSTER *lives in Cushing, Maine, and has published a volume of verse:* Where All the Ladders Start. *Her late husband, George W.W. Brewster, was a well-known architect in New England.*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1990 IFRAA NATIONAL CONFERENCE

Every two years IFRAA's membership, colleagues and friends gather to continue the dialogue on excellence in religion, art and architecture. On September 13-15, 1990, Boston will be the host city for the 1990 IFRAA Conference.

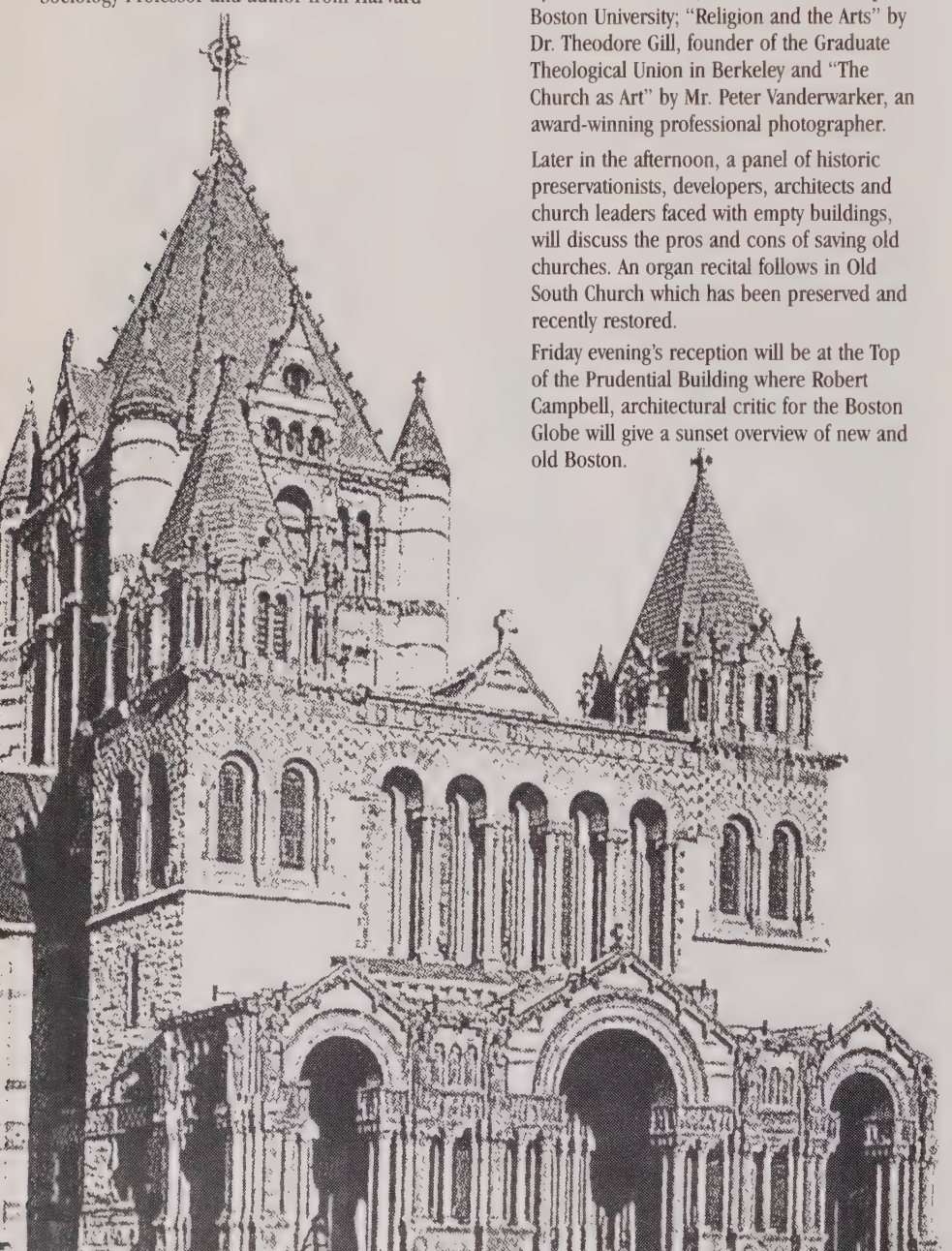
Boston's Back Bay is heavily populated with churches that have weathered both political and religious revolutions. Historic buildings which include H.H. Richardson's Trinity Church, Old South Church and Emmanuel Church and new structures housing century-old congregations, such as Paul Rudolph's First and Second Church of Boston and Pietro Belluschi's First Lutheran Church will house this year's event. The program, panel discussions and musical events will take place in these and other churches over the course of three days.

Thursday, September 13, 1990. Thursday opens with Dr. Charles A. Willie, distinguished Sociology Professor and author from Harvard University exploring the responsibilities of the organized church in today's social environment. Following lunch in Copley Square, Ms. Ann Beha, AIA, architect-in-charge of restoration at Trinity Church will conduct a special "crypt to tower" tour of the structure. At the same time, conducted walking tours of the Back Bay churches will be going on. An evening reception sponsored by the Awards Committee will preview the 1990 Art and Architectural Award Winners.

Friday, September 14, 1990. Friday morning has been set aside to explore contemporary liturgy. Most all religions use water, sacraments, the spoken word and symbols in their ceremonies. Through workshops, presentations and panel discussions, the Judeo/Christian traditions, and celebrations will be compared and discussed. Friday afternoon, dedicated to art in religion, includes a presentation on "Art in Worship," by Dr. Horace Allen, Professor of Worship, Boston University; "Religion and the Arts" by Dr. Theodore Gill, founder of the Graduate Theological Union in Berkeley and "The Church as Art" by Mr. Peter Vanderwarker, an award-winning professional photographer.

Later in the afternoon, a panel of historic preservationists, developers, architects and church leaders faced with empty buildings, will discuss the pros and cons of saving old churches. An organ recital follows in Old South Church which has been preserved and recently restored.

Friday evening's reception will be at the Top of the Prudential Building where Robert Campbell, architectural critic for the Boston Globe will give a sunset overview of new and old Boston.



Saturday, September 15, 1990. A major issue confronting many denominations today is the role of women and minorities in the church. The third morning of the conference will be devoted to an address and panel discussion entitled "Emerging Inclusivity – Women and Men in Liturgical Leadership" by The Reverend Dr. Vienna Anderson, Rector of St. Margaret's Episcopal Church, Washington, D.C.

Following a membership luncheon and the election of the Board of the Directors, Dr. William Hull, Author and Provost of Stamford University will address "The Theological Significance of the Architecture of the Old Testament Temple."

Afternoon tours include walking tours of Back Bay churches, Beacon Hill churches or a bus tour of contemporary Houses of Worship around Boston.

The concluding Celebration, being held in the newly renovated Cohen Wing of Boston Symphony Hall, will be a Black Tie (optional) affair. Following dinner and music, the Art and Architecture awards will be presented. Then Dr. Marlon Hatchett, Professor of Liturgy and Music, School of Theology, University of the South, will pull the events of the week together in a summary overview of the 1990 Boston Conference.

Sunday, September 16, 1990. A Bach cantata will be performed in conjunction with the service at Emmanuel Church, the morning Mass at the Cathedral of the Holy Cross will be designed with a special musical performance and all of the other Back Bay Churches will have worship services.

Sunday afternoon the Post Conference Tour, "A Viking Odyssey: The Art and Architecture of Scandinavia" leaves from Boston airport for a two-week tour through Denmark and Norway.

Accommodations. The Back Bay of Boston offers a variety of possibilities for accommodations. Hotels of varying cost are available and within walking distance to the conference sites. Bed and Breakfast inns are also scattered throughout the Back Bay and will provide very economical housing.

Boston is one of this country's best "walking towns." The hotels, Bed and Breakfast inns, conference sites, and places of historic interest are all within a few blocks of one another plus this year's conference is scheduled for New England's "prettiest" time of year.

IFRAA 1990 – will be spectacular! Plan to join us.

For further information, please contact:
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I F R A A

A Viking Odyssey: The Post Conference Seminar On The Art And Architecture Of Scandinavia.

September 16-30, 1990.

Accompanied By Randall S. Lindstrom, AIA, author of *Creativity and Contradiction.*

Introduction. The conclusion of the IFRAA National Conference in Boston provides a perfect time of departure for the 1990 seminar on the art and architecture of Scandinavia.

This travelling seminar has been designed specifically for IFRAA members by Professor Donald J. Bruggink and author/architect Randall S. Lindstrom, who will introduce you to many of the pastors and architects he met and befriended while researching his book in 1984.

Participants will enjoy and benefit from experiencing first-hand the finest of Scandinavia's architecture from the twelfth century to the present, fine art and folk crafts, excellent hotels and cuisine, and above all, Scandinavia in autumn!

Architecture. From the earliest stave churches to the modern masterpieces, you will visit a wealth of the finest religious architecture Scandinavia has to offer.

You will see the work of all of the following architects: Alvar Aalto, Jorn Utzon, Swvend Hogbro, Palle Rydahl Drost, Inger and Johannes Exner, C.F. Moller, Knud Peterson, Erik Toft, Friis og Moltke, Per Amund Riseng, Thomas Thiis-Evensen, Helge Hyertholm and Harald Hille.

In addition, as schedules permit, you will have the opportunity to meet selected Scandinavian architects and visit their offices. You will see the beautiful works of art housed in Alvar Aalto's North Jutland Museum of Modern and Contemporary Art in Oslo. You will hear the beautiful sounds of Scandinavia's best church organs. And, of course, you will also see the amazing miniature structures at Legoland!

The itinerary includes enough "free time" so that you may explore historic urban districts, museums and forests at your leisure.

Included:

- Randall S. Lindstrom's book *Creativity and Contradiction* for a head start on those wonderful Scandinavian churches!
- Round trip airfare Boston/Copenhagen – Oslo/Boston
- First class private motorcoach
- First class hotels
- Scandinavian breakfast and table d'hote dinner each day (noon or evening)
- Entry to all seminar sites, events and lectures
- Discussions and lectures with noted Scandinavian architects and craftspersons

Excluded:

- Dinner beverages, one meal per day, private activities, passports, personal items

Tax Deductibility. The contribution to IFRAA is a fully deductible item. Professionals participating in the seminar to maintain or improve their skills should consult their accountant or lawyer.

Cost Before July 16, 1990	$2,995*
Contribution to IFRRA by	
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non-member	250
spouses	150
Cost After July 16, 1990	$3,195*
Contributions same as above	
Single Occupancy Supplement	$300

Per person, double occupancy. Deposits are fully refundable through May 16, 1990. For subsequent refund schedule see travel agreement.

For more information or a registration form call Professor Donald J. Bruggink
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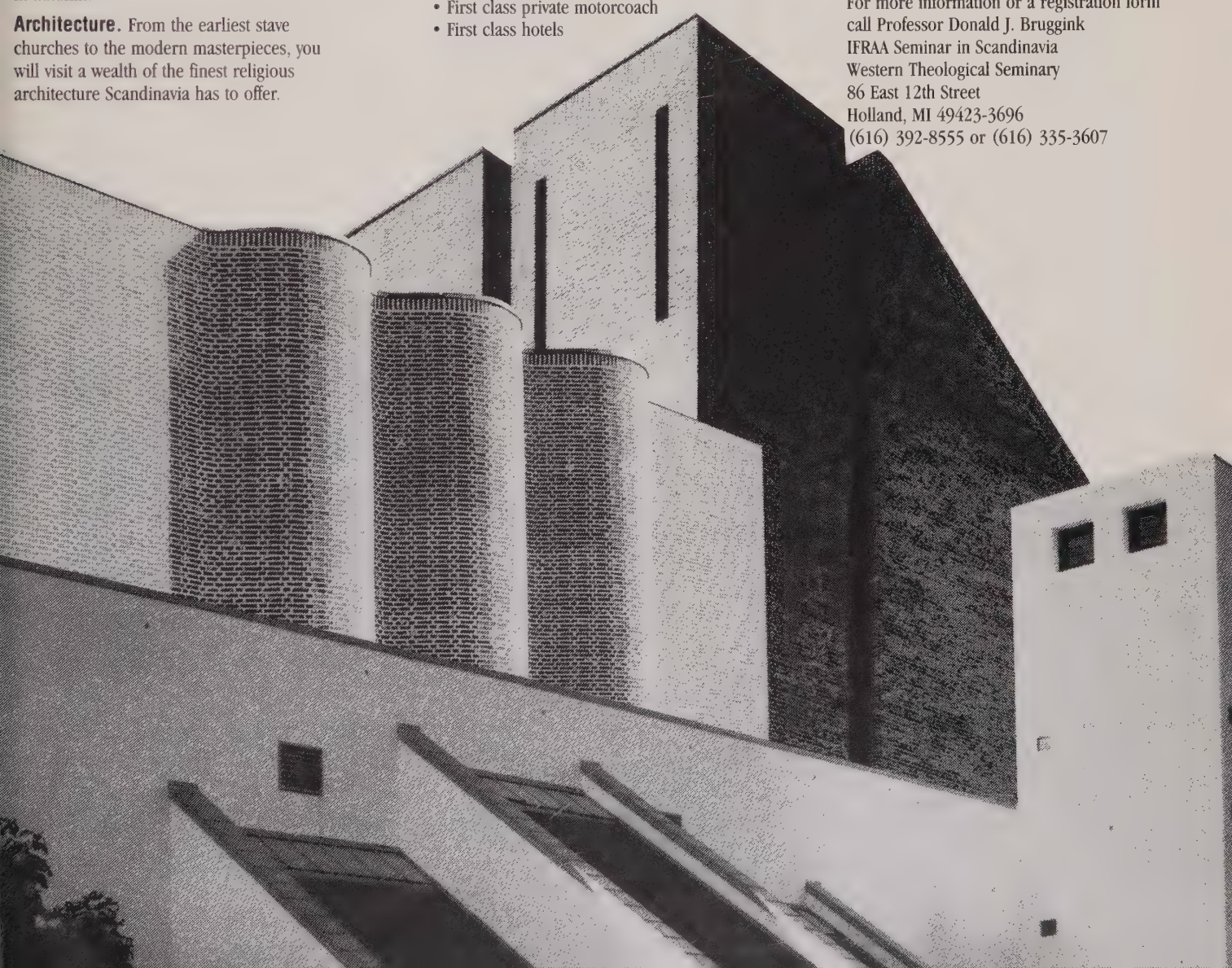


NARRATIVE PROJECTION: STAINED GLASS AS CINEMA

By *James Carpenter*

The time for a rational perspective on the attitudes and phenomena of light admittance into architectural space is certainly upon us. A totally unquestioning acceptance of modes of expression and processes of fabrication exists within today's stained glass/architectural glass field, which is only serving to generate second, if not third rate graphic imagery

A discussion of new materials and methods of image generation is of no consequence whatsoever unless we know what the problem is that needs to be addressed. The confusion or lack of concern about the problems of selective spectral transmission is a major factor, in my opinion why so many architects have no regard for architectural stained glass. We must define for ourselves the meaning of light transmission in relation to architectural/stained glass before we can expect *them* to understand it.

I believe that an overall view of architectural glass (both historical and contemporary)—in essence a cinematic experience, a filmic phenomenon called projection—is necessary. There are two secondary issues or satellite-like concerns which revolve around this central point of projection. First, the degeneration of the myth and second, the conception of architectural glass or stained glass as a three dimensional, sculptural consideration and not simply an exercise in graphic, two dimensional work.

As a means of clarifying the latter point, consider this view of the *Star of David* rose window by Antonio Gaudi (1852-1926) in the Cathedral of Palma, Majorca.

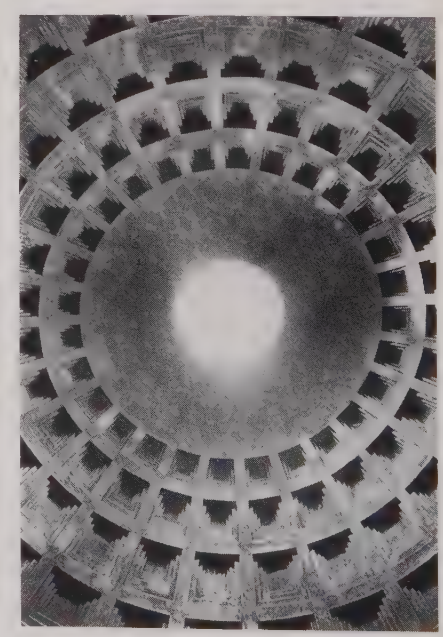
Star of David, Cathedral of Palma, Majorca by Antonio Gaudi.

This is a very clear example of the formation of light within a space; the window is not only a filtration system for altering tonalities of light, or eliminating various aspects of the spectrum entering the space, but it is sculpturally dealing with the phenomena of the architecture. The form of light itself is being molded, controlled as it is projected across the entire space. The perception is a volumetric consideration.

To put projection into its historical context, some earlier examples of the formed entrance of light into space would be the illumination of mosaics at Ravenna or the basilica on Torcello, an island in the Venetian Lagoon which was the original settling point in that area. These show a common phenomenon within Byzantine structures with light admittance into the space selectively directed (formed by the window aperture itself) at the mosaic imagery on the upper sectors of the opposite walls. In particular, I chose these as a means of elaborating not only upon projection but also to illustrate the degeneration of the narrative imagery within the windows.

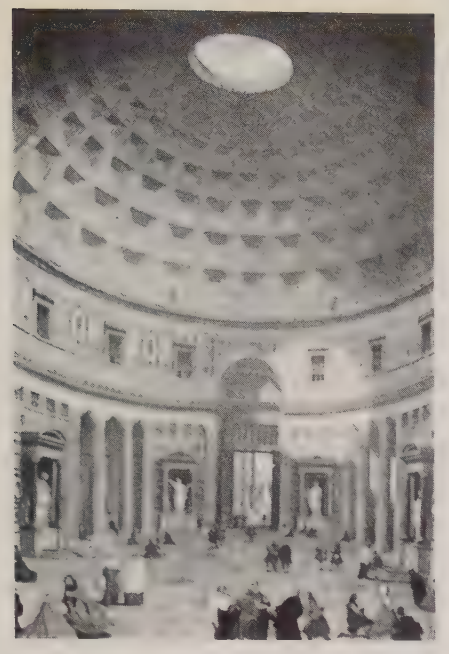
The image is in place on the wall surface surrounded by a highly reflective golden mosaic background. The figures are framed or suspended in this golden light which representationally indicates a heavenly or spiritual space. The figures are removed from this golden background, lifted off the walls by their reflective surroundings. The saints arise themselves, as if resurrected. The Biblical account of Lazarus is graphically and physically manifested in the illuminated figures. The walls drop away, leaving the narrative content of the figures suspended in space

As a means of reinforcing this observation of light entrance into the image or as a means of illuminating images upon the wall surface, one must also look at the Basilica of San Marco in Venice. The view



Pantheon.

JAMES CARPENTER *is recognized as one of the foremost authorities on the properties and potentials of glass. His article is a transcript from a lecture given first in* 1979. *He has continued to investigate and experiment with glass and recently collaborated with architect* Edward Larrabee Barnes *in the execution of two large glass windows for the* Sweeney Chapel of Christian Theological Seminary *in* Indianapolis. (*See* FAITH & FORM, *Fall* 1988.) *He is also a teacher, filmmaker, sculptor and the principal of* James Carpenter Associates *in New York City.*

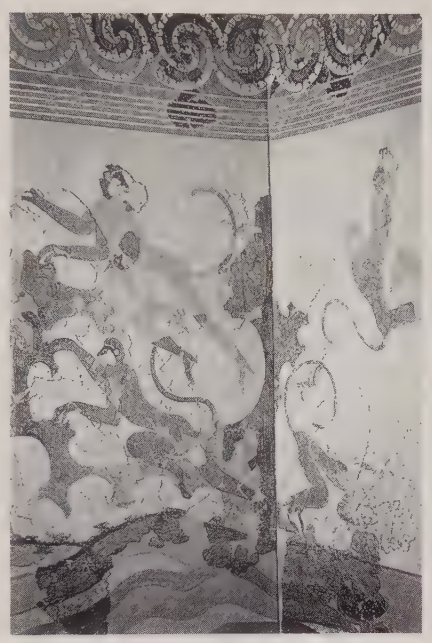


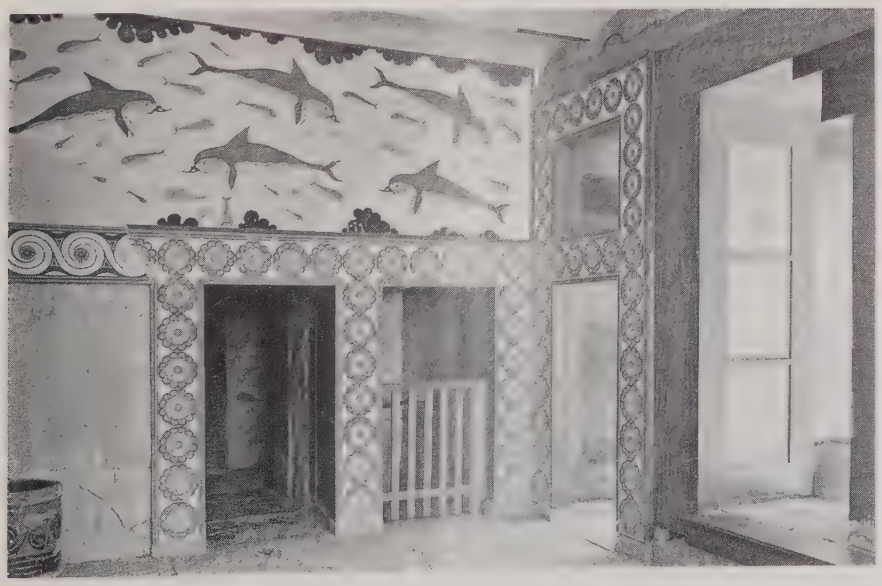
Basilica of San Marco

of the dome with its arched apertures and the corresponding figures surrounding the dome clearly shows the intention of directed light on the part of the architect. This building, based upon Hagia Sophia in Constantinople and its predecessor, the Pantheon in Rome, shares with them a concern for projected light onto the figure. In the instance of the Pantheon, illuminating the figures as sculpture, and in Hagia Sophia and San Marco, illuminating the mosaic figure with the inherent illusion of three dimensions.

The point to be emphasized is that light entrance into a structure onto painted wall surfaces or mosaic images can be directly traced to examples as early as Minoan murals with their elaborate light wells that allowed for deep penetration of light into the depths of the structure to illuminate murals of processional and secular content.

The logical interpretation to be derived from these examples is that the foundation for stained glass exists in wall treatments and their method of illumination. Generally, historical studies of stained glass/architectural glass try to trace the origins back to parchment coverings of window apertures or thin slabs of marble as means of allowing a diffused light into a structure. These misconceptions ignore the fact of projection as the key to emphasizing and giving life to the narrative image.





Minoan murals, Crete.

Cathedral of Notre Dame de Lusanne, Switzerland.

The windows from the 12th century Cathedral of Notre Dame de Lusanne in Switzerland are unique in that they are secular in nature; the imagery is of an alchemical derivation bearing no relation to such familiar images as the tree of Jesse or normal rose window. What I wish to point out is that the figurative image, which had been historically based upon the wall surface itself and illuminated only by intentionally directed light, has been transposed up into the window opening itself.

Recall what I mentioned earlier, the Byzantine figures lifting themselves off the wall surface and being suspended in a golden light within the space itself. The transition of the image up into the source of light which illuminates them—in this cathedral as well as in other stained glass windows—is a natural one. The narrative image is projected onto and into the space. I think that this is the major role of stained glass, dealing with the transmission and projection of myth into the architecture. We are presented not with a need to minutely study the glass itself but to be overwhelmed and embraced by the wondrous spaces defined by the projected form of narrative myth.

Generally, historical studies of stained glass, whether of Chartres or any other cathedral, provide one with lovely thick format books which have beautiful color plates detailing the figurative imagery of the windows. The fact is that you would

never perceive these images as presented in this type of documentation. The windows are well over 100 to 150 feet away from the viewer and the figures may be only eight inches in height. Obviously the builders' intentions were not what the historians would have us believe. In fact, most guide books recommend that one come equipped with binoculars or sophisticated telephoto lenses to take home one's own documentation. Visitors are so involved with the identification of recognizable images through their binoculars that the major impact and importance of the projected phenomena of the narrative is lost. I would go so far as to say that the specific figurative or narrative nature of the window is inconsequential. The windows are serving the purpose of emitting and emoting myth; the narrative being ingested unconsciously as it is projected through light onto and into the architecture.

This basically is my interpretation of stained glass: that it is cinematic in character and filmic in its presentation. One experiences the projection of image and it is not the image itself which is of utmost importance.

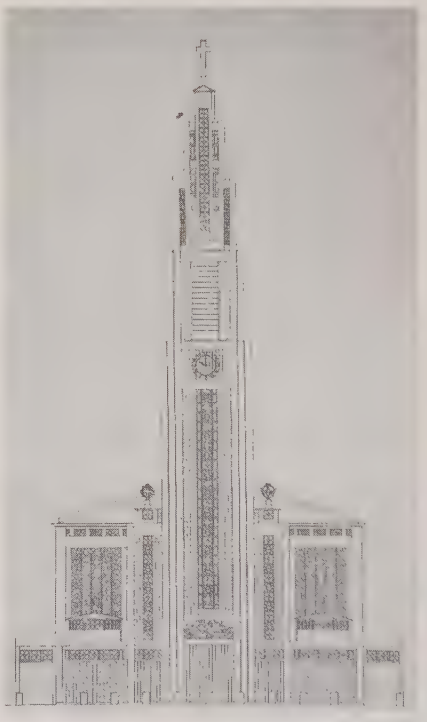
The related point, as it affects stained glass work being done today, is that we have been overly concerned with the two-dimensional, graphic image. We have been so overtly swept up with the proliferation of the photographic image that it is being reinterpreted into the window matrix with no concern for the physical phenomenon of light transmittance. This is a major detriment to the development of successful window analysis and execution.

A further example of light entrance is the work of August Perret, 1874-1954. His operative career began about 1905 in France and his major contribution is his radical work with refined structural elements in concrete. His simplification of the extremes of decorative treatment executed by the Art Nouveau architects is what distinguishes his work.

The projected nature of light within the spire is a clear portrayal of sculptural characteristics of the building itself. Here, no specific narrative image is depicted. Instead, the three dimensional capabilities of the architecture are explored and exemplified. The tracery elements of the window aperture, as well as the gridded elevation of the church, are brought into focus by the intentional formation of the light itself.

Working at the same time in Basel,

August Perret, earliest work with minimal concrete, Notre Dame du Raincy, France, 1922-23



Notre Dame du Raincy.

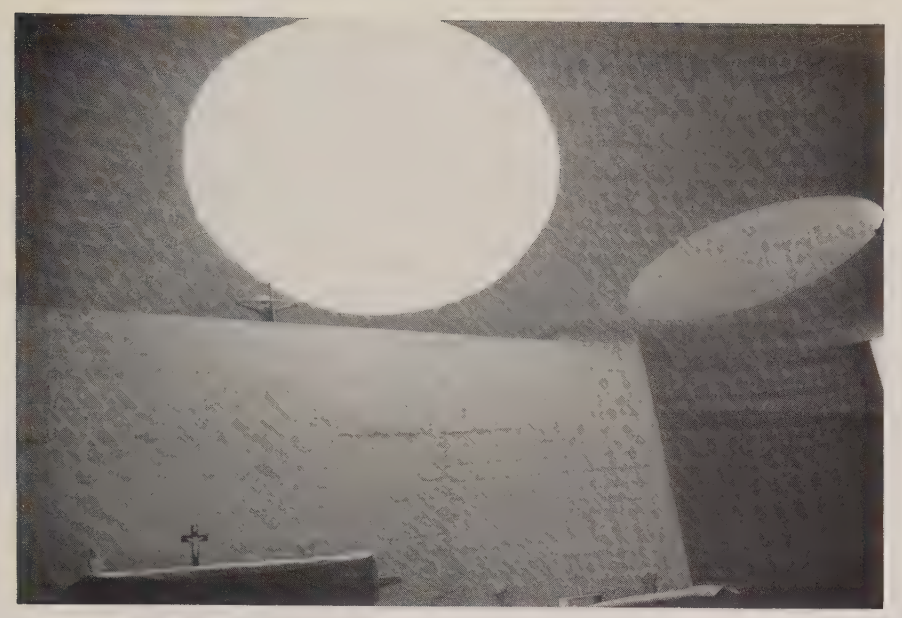
Switzerland was Rudolf Steiner, the founder of the modern Anthroposophical movement, a religious/philosophical group following the writings of Goethe or rather, Steiner's interpretation of Goethe's work. This movement required a new narrative image to encompass and define their beliefs. In terms of narrative windows done within this century, these by Steiner designed for the Goetheneaum, are the most successful for several reasons. First, they portray images in a figurative manner that are extremely informative of the movement's concerns. Second—and this is their relationship to the topic of project—each window is executed in one color only. Each direction of the compass has, according to Steiner, a particular color associated with it. North is blue, East is red, etc. The result of this color configuration and its directional orientation is that the structure is totally enveloped with a certain color tonality at certain times of the day. The morning brings a red hue to the interior and as the day progresses, blue and green become predominant.

These windows are projecting what is essentially a Gestalt atmosphere, related most closely to the work of someone as contemporary as Dan Flavin. There is a correlation between projection and bathing: an immersion, if you will, within the colored substance of light. The distinction to be kept in mind is the difference between what we term the colors of substances and the color of the surface. Luminosity becomes the means of perception, as much a component of projection as reflection.

The next two photos are of the Corbusier chapel at Ronchamp and La Tourette. The treatment of the windows surely affects the formation of light. An exaggerated elaboration upon the recesses through which the light must enter produces colored volumes placed randomly against the wall. In the case of La Tourette, the light enters through morning, mid-day and evening skylights. The projection of light is amplified by the concentration of color within the aperture volume and the radiant quality of the entering light is concentrated upon the participant.

One should make note of painters in the medium of stained glass and the work executed by them in relation to the topic of projection. The work by members of the Pre-Raphaelite school of English painters are clear examples that show the transition the painted window was undergoing as the Guild Houses which once produced their own imagery (such as Chartres) became influenced by the painters of their day. They make apparent that the window became abnormally pictorial and two dimensional.

As painters entered this field, the concerns of the window as an architectural element were completely misunderstood or ignored. The window became, and exists today in large part, simply a divider



Le Corbusier, La Tourette.

of interior to exterior which is decorated in the same manner as a painting. Any conception of the luminous, projected potential of the window membrane is gone, and I feel that it was the direct input of the painters that destroyed a correct comprehension of the glass. The stained glass has become more pictorial, more literal, and more removed from its essence. Photography bears a certain responsibility for this decline also, as well as an unquestioning acceptance of the window's present format by today's practitioners.

Other examples of the extremes to which this mundane interpretation of the medium can go are the R.A.F. window in Westminster Abbey by Hugh Easton, 1947, and Jimmy Brown's window of the Cleveland Browns football team. I do not criticize Mr. Easton's intention of the window but only cite it to show the literal commemorative nature of the image. We accept the window only as a pictorial plane; any concern with the vitality of radiance which we have seen in previous examples is gone. A sad state of affairs for a dynamic medium to ignore architectural interplay, removing itself from operating within or with a structure on any basis other than a pictorial one.

A continuation of this condition is also apparent in the work of many working in Germany today. A great deal of attention has been paid to this work; my concern is that it inherits this regard of the window as an essentially graphic image. The window does function with the architecture in a linear sense, but this linearity is only a modified form of graphic signage. This is one type of function which the window can address, but this function can easily be filled by any number of other materials.

The one exception to the suggestion that painters have rendered a disservice to the window is Matisse. His extensive writing about his work at the Chapel of the Rosary in Vence makes apparent his concern for every aspect of the building, including the play of projected light from the windows upon the black and white habits of the nuns. He remarks, "The sweetness of the voices of women with their Gregorian chant can become part of the quivering light of the stained glass windows."

The projection of light into the chapel is self-evident, and I feel it must be emphasized that this particular chapel is the one instance within our century where a confluence of procession and projection, similar to the medieval condition, is rediscovered. These two terms, procession and projection, are of utmost importance in the function of architecture—their intersection being the spiritual.

If I may make a summary of projection as the major criterion for the aperture membrane: we must concern ourselves with luminous reverberation within space itself, with transmittance of the image through radiance, with perception through projection. The first step is a movement away from a fixed iconography and a final step to a comprehension of intent through containment within a structure of light itself. Light is essentially what architecture is about. Reflected light, transmitted light is what architecture is. Light defines form as well as concept.

Matisse, Chapel of the Rosary, Vence, France.

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DUVAL, JEAN-JACQUES
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(*Continued on page* 50)

Artist/Artisan Directory (Continued from page 49)

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- $20 per listing—IFRAA members; $50 per listing—non-members.
- Deadline for Fall 1990 issue: June 1, 1990
- Make check out to: FAITH & FORM, and send to: FAITH & FORM, 11521 Maple Ridge Road, Reston, VA 22090; phone: (703) 481-5293.

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Calendar of Events

1990

May 1 — **IFRAA Visual Art Awards Program Deadline**
Contact: Maureen McGuire, Visual Art Awards Program Coordinator, (602) 277-0167 OR Doris Justis, IFRAA Executive Secretary, (202) 387-8333

May 18-22 — **IFRAA Participation at AIA National Conference and Board Meetings**
Houston, TX
Contact: Thomas Stovall, AIA, (713) 789-7530. Interested exhibitors contact: John Gascho, (800) 537-1530

Sept. 13-15 — **IFRAA National Conference**
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IFRAA's biennial National Conference featuring workshops, seminars and tours of historic churches in the Back Bay/Beacon Hill areas of Boston. Conference opens with keynote address on Thursday, September 13, and concludes with the Awards Program and dinner on Saturday, September 15.
Contact: IFRAA National Office, 1777 Church Street, NW, Washington, DC 20036, (202) 387-8333

Sept. 16-30 — **IFRAA Post-Conference Tour/Seminar in Scandinavia**
Contact: Donald J. Bruggink, Western Theological Seminary, Holland, MI 49423, (616) 392-8555 (office), (616) 335-3607 (home)

1991

Feb. 8-10 — **IFRAA Regional Conference and Board of Directors Meeting**
Tampa, FL
Contact: Richard M. Takach, 12704 Twin Branch Acres Rd., Tampa, FL 33626, (813) 586-0197

May — **IFRAA Participation at AIA National Conference**
Washington, DC
IFRAA Seminar and Board of Directors Meeting
Contact: Brenda Belfield, Studio 332, 105 N. Union St., Alexandria, VA 22314, (703) 836-8746

1992

January — **IFRAA Regional Conference and Board of Directors Meeting**
Durham, NC
Contact: Albert F. Fisher, Duke Endowment, PO Box 15307, Durham, NC 27717-1307, (919) 489-3359

May — **IFRAA Participation at AIA National Conference and Board of Directors Meeting**
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